



THIRTY-SECOND ANNUAL

CARMEL BACH FESTIVAL

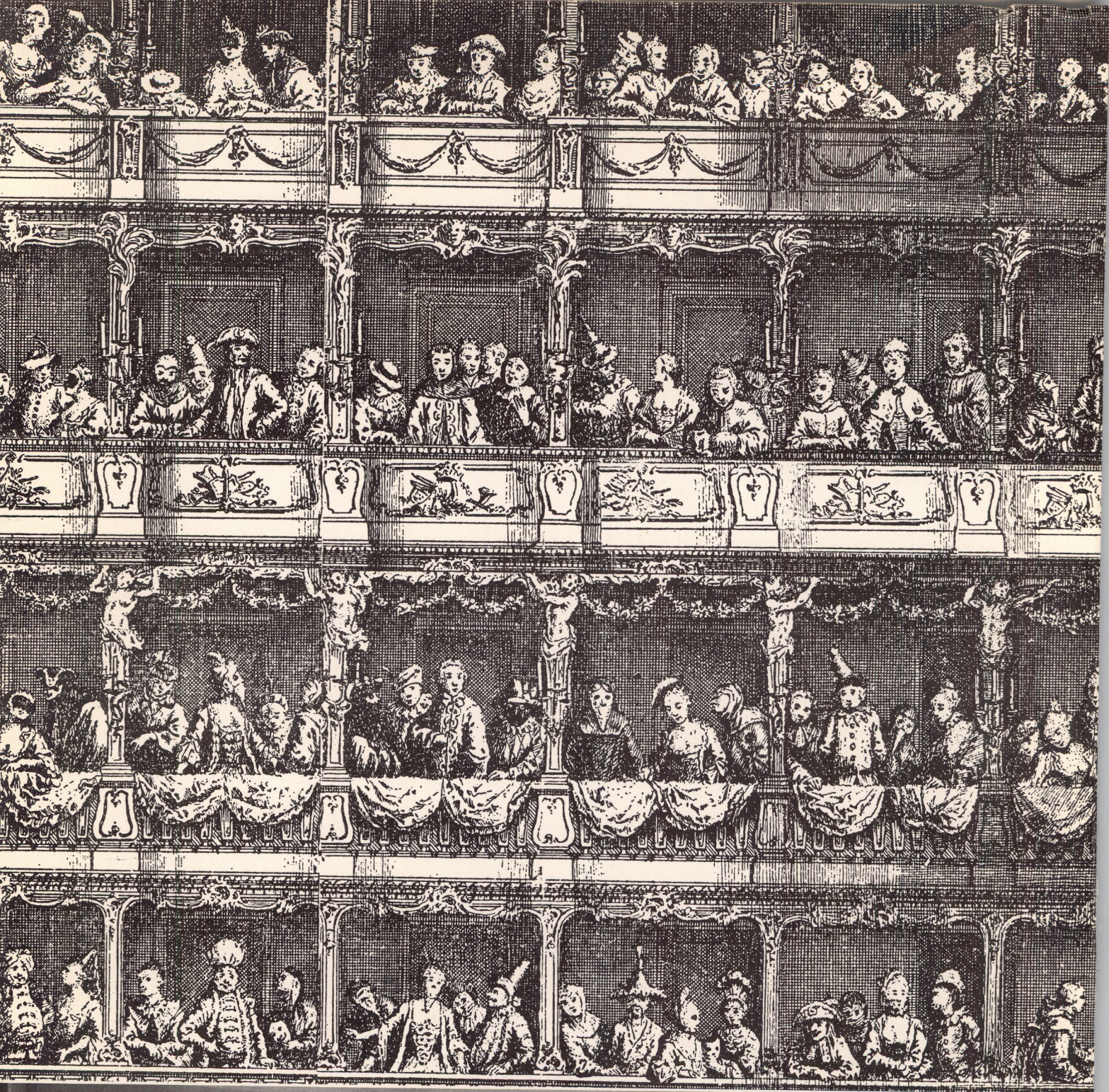
July 18-27, 1969

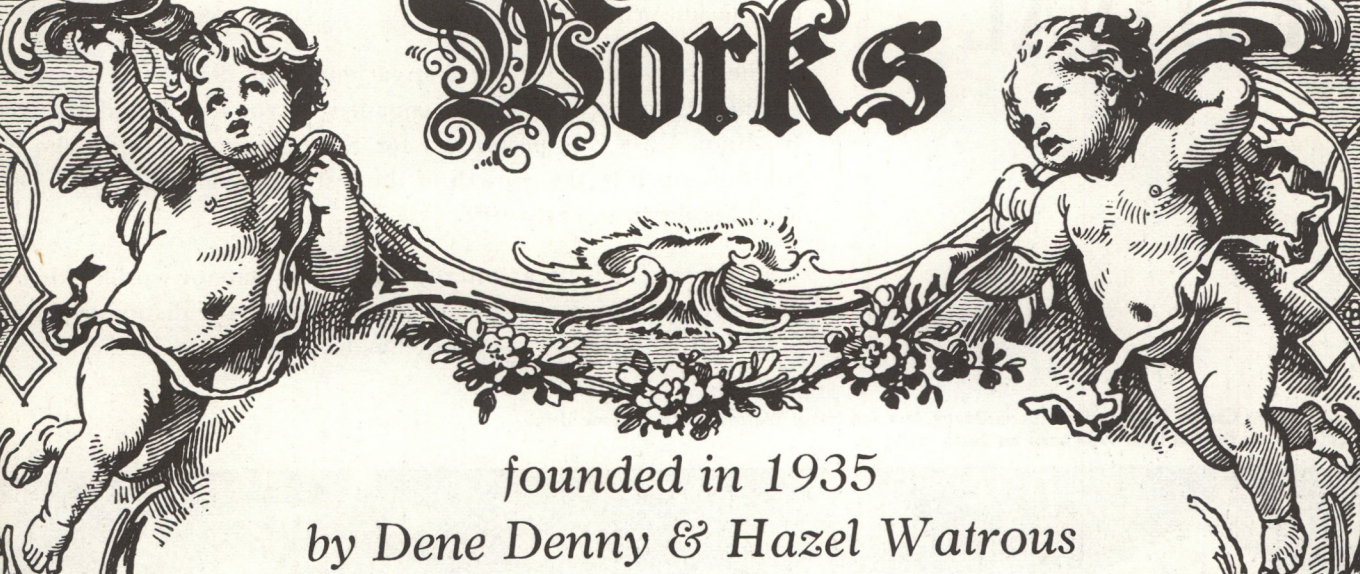
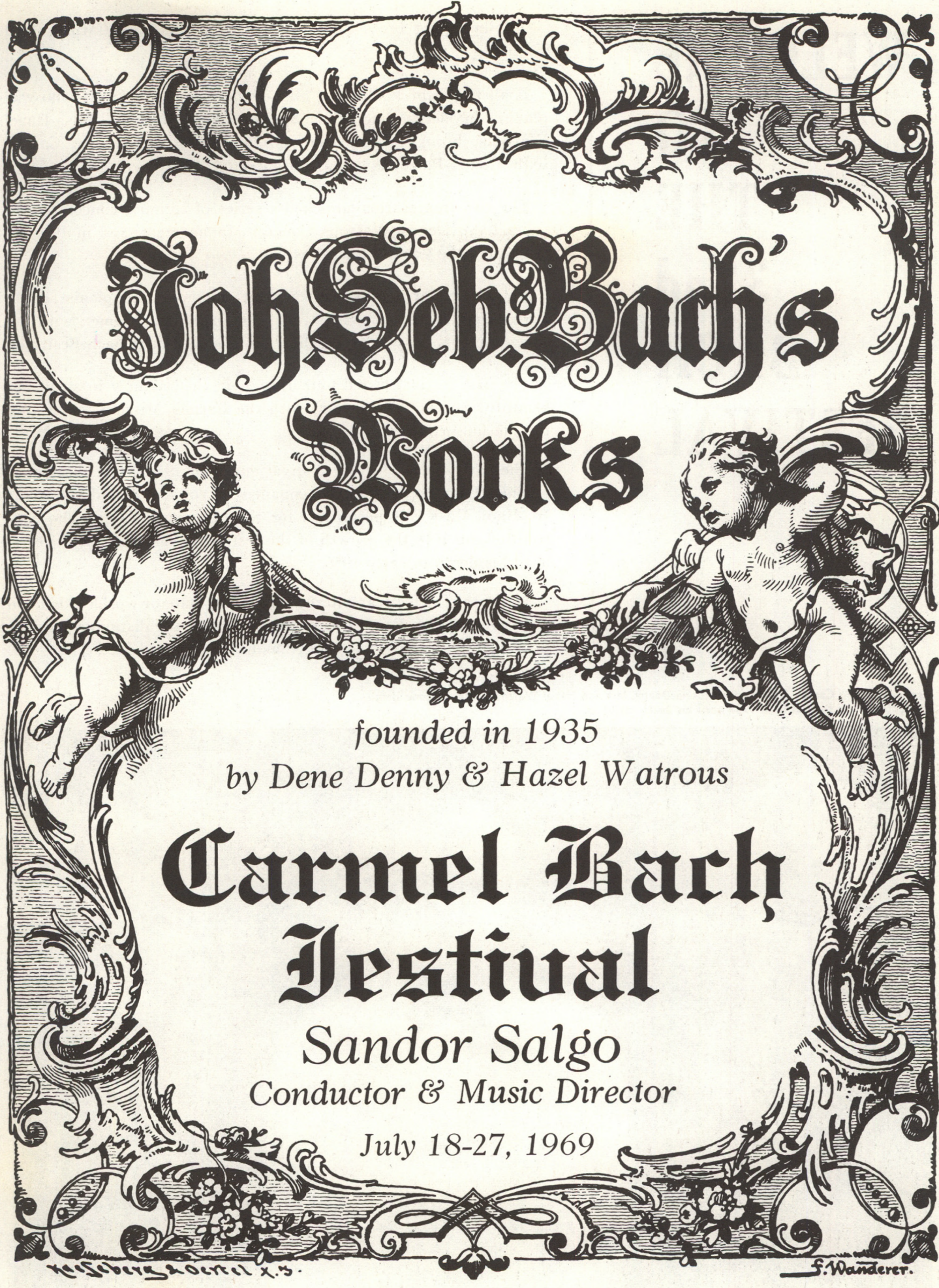


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CARMEL BACH FESTIVAL

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Joh. Seb. Bach's Works

founded in 1935
by Dene Denny & Hazel Watrous

Carmel Bach Festival

Sandor Salgo
Conductor & Music Director

July 18-27, 1969

WELCOME TO THE 32nd BACH FESTIVAL

The heralding brass this July ushers in the 32nd Carmel Bach Festival.

It all began in 1932 when Miss Dene Denny, a pianist who was playing "moderns" like Schoenberg in the twenties, and Miss Hazel Watrous, brought the Neah-Kah-Nie String Quartet to Carmel with Michel Penha as cellist and director.

The two impresarios launched a series of summer concerts, later formed the Denny-Watrous Concert Management, and in 1935 inaugurated the Carmel Bach Festival.

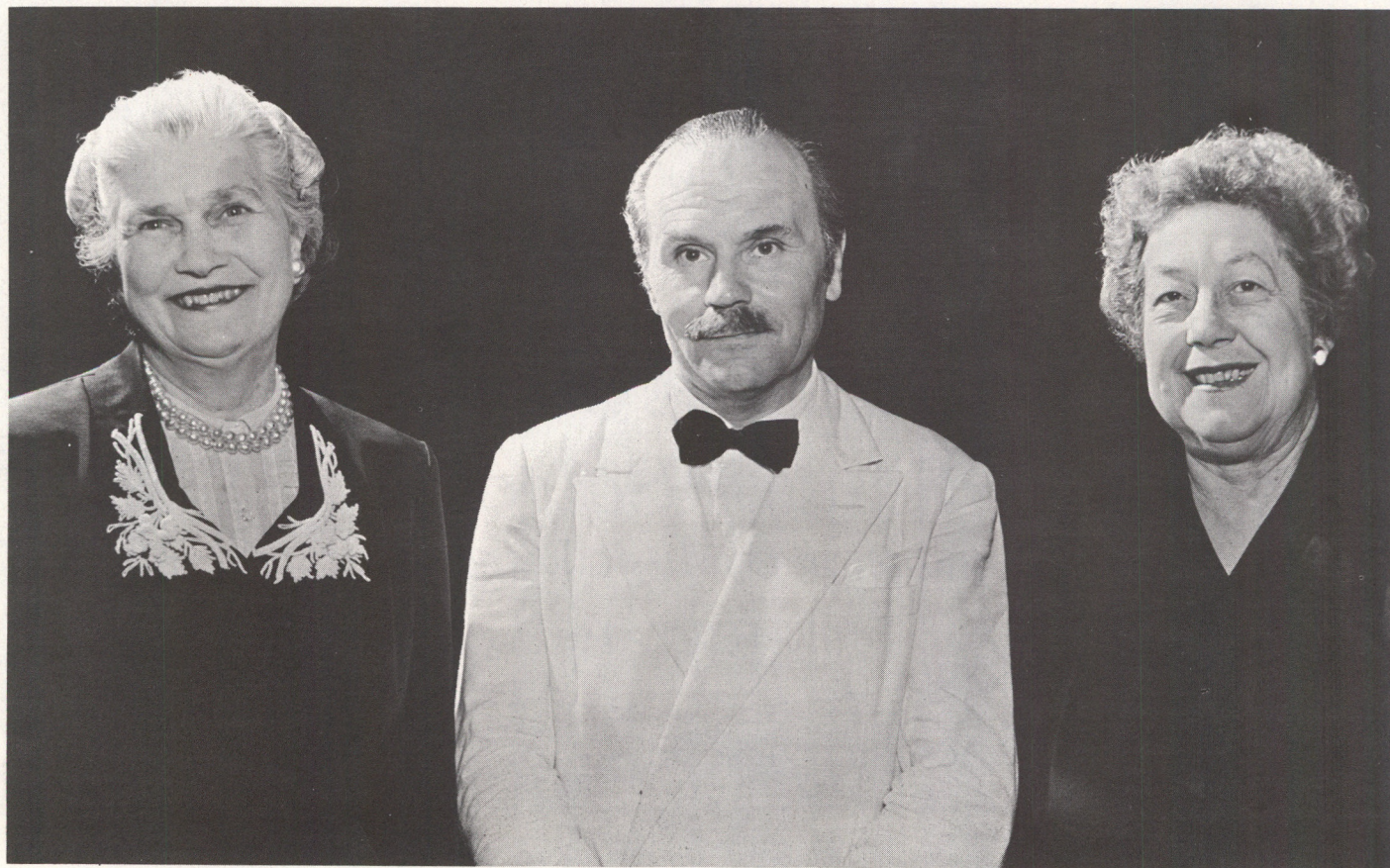
It was in that year that American composer and pianist Ernst Bacon conducted the first festival. And since that summer, with the exception of three war years, there have been annual Bach Festivals.

The first festival lasted four days, held then as now in small but beautiful Sunset Auditorium, with the Carmel Mission the setting for the final concert.

The early period for the festival ended in 1938 when the distinguished Gastone Usigli was engaged as conductor and the great B Minor Mass was performed for the first time. Usigli, who contributed much to the growth of the festival, conducted for 15 years, until his death in early 1956.

That year the festival entered its present state of world wide fame and development. For it was in that year that the distinguished musician Sandor Salgo was engaged as Conductor and Music Director.

Founders of the Carmel Bach Festival, Dene Denny, left and Hazel Watrous, with Gastone Usigli, conductor of the festival from 1938 until his death in 1956.



He is saluted by baroque music lovers the world over for his great leadership, his imaginative programming and brilliant, inspired direction.

Each year brings some new triumph, such as Monteverdi's "Orfeo" in 1965, The Play of Herod in 1966, Le Carnaval Des Précieuses in 1968, and this year another ambitious undertaking, Henry Purcell's "The Fairy Queen."

Thus, from a small beginning the festival has grown to be known world wide.

The directors, acting in the spirit of the founders, have attempted to retain the intimacy and many of the delightful community elements so necessary to its charm and attractiveness. The natural beauty of Carmel and its surroundings, a gift of nature, has been a great asset.

Artistically, under the leadership of Sandor Salgo, the place of the festival in the musical world is secure.

Yet the limited seating capacity of the Sunset Center makes it difficult to achieve success financially.

Rising costs of travel, housing, and all the expenses of the festival, have grown constantly since those days, long ago, when Dene and Hazel, the founders, year after year made up the deficit personally.

It was a true labor of love. They are gone now. But the spirit lingers on. And the festival, now incorporated as a non-profit, tax exempt educational organization, must depend upon its friends for support.

Without this support the festival must ultimately be abandoned.

Those who would see it continue are encouraged to send their checks to the Carmel Bach Festival, Carmel, California. Contributions are deductible.

Once again the heralding brass are sounding. Welcome to the 32nd Carmel Bach Festival.

And Happy Listening, we hope with your help, for many years to come.



Ernst Bacon, conductor of the first concert series, in 1935, of the Carmel Bach Festival which with the exception of three war years has continued until the present.

Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival.



Scene from the Baroque opera "Orfeo," in 1965, one of the many ambitious undertakings of the present Conductor and Music Director, Sandor Salgo.



SANDOR SALGO

Conductor and Musical Director

Ever the bold innovator at the Carmel Bach Festival, Sandor Salgo keeps his international contacts fresh and alive each year, to bring forth some new and exciting presentation.

This year, Salgo's 14th with the festival, he has selected Henry Purcell's "The Fairy Queen" to be a highlight of the series. The Carmel production is believed to be the first in this country from the authentic 1692 edition of the work, which was revived at Covent Garden, London, in 1946 and repeated in 1951.

In addition to visiting London during the past year, Maestro Salgo made a trip to Switzerland to conduct the radio orchestras of Lausanne and Geneva, went to Hamburg to discuss possible future engagements with the Hamburg Opera, presented Benjamin Britten's "Rape of Lucretia" and Mozart's "Cosi Fan Tutte" at the Stanford Opera Theater, conducted Mahler's Fourth Symphony with the San Jose Symphony and gave an all Berlioz program with the Symphony Guild of Marin County, in addition to dozens of other concert commitments.

In the past, he has been guest conductor of the Royal Philharmonic Orchestra in London, the CBC Chamber Orchestra in Vancouver, the National Symphony of Mexico, the San Francisco Spring Opera, and the Vancouver Festival.

He has been paid high tribute by such outstanding figures of the contemporary music world as French-

born Darius Milhaud, Humphrey Searle of Oxford and the Royal College of Music, and Virgil Thompson, American composer-music critic, for his eminent gifts as a conductor, his remarkable musicality, and for all his artistic activities.

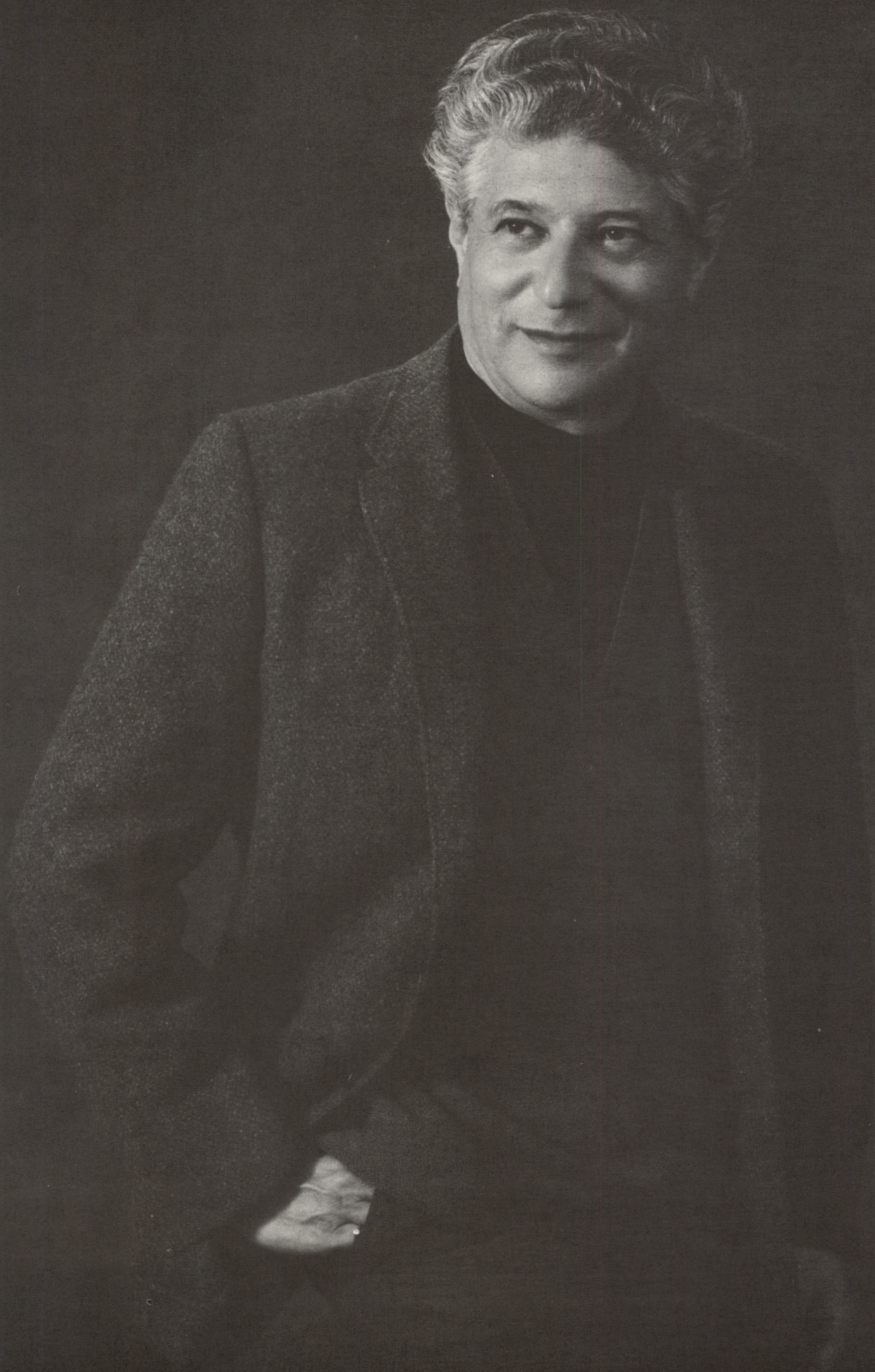
Though Carmel knows Salgo primarily as a master of the baroque, he is, as another critic has noted, "a man for all musical seasons, equally at home in baroque, classical, romantic and contemporary eras."

This he has proved as Professor of Music at Stanford University, as conductor of the Stanford Opera Theater, known as one of the most accomplished and adventurous groups of its kind in this country; as music director-conductor of the noted San Jose Symphony, the Symphony Guild of Marin and the famed "Music at the Vineyards" series at Saratoga, Calif.

A native of Hungary, Sandor Salgo received his musical training in Budapest, Berlin, and New York under such celebrated performer-teachers as George Szell and Fritz Busch (conducting), Carl Flesch and Jeno Hubay (violin), and Leo Weiner (chamber music). After winning a coveted appointment to the staff of the Budapest Opera House, he remained to learn and conduct the masterpieces of the operatic repertoire.

Following engagements elsewhere in Europe, Salgo came to the United States and settled in California, which remains his home base though his reputation for musical genius is making him an increasingly international traveler and performer.





festival officers

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DR. RAYMOND KENDALL	1st Vice President
MRS. WALTER ALFRED deMARTINI	2nd Vice President
ROBERT ARENZ	3rd Vice President
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MRS. ALASTAIR MacKAY	Executive Secretary

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STAFF

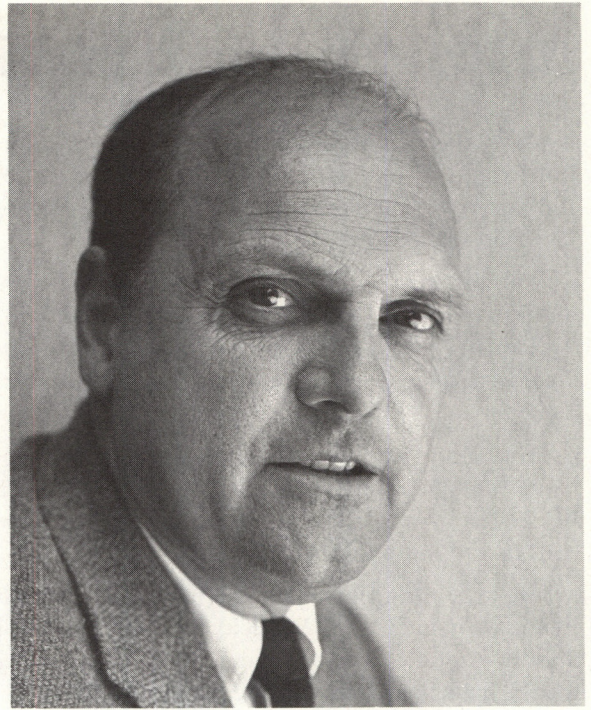
RALPH LINSLEY	General Coordinator
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PRISCILLA SALGO	Director of Festival Chorale
ELIZABETH COPE	Secretary
ELEANOR AVILA	Chorus Rehearsal Accompanist
COLE WESTON	Stage Manager
FREDERICK SCHAAD	Stage Manager for Recitals
GARY SAGE	Piano and Harpsichord Maintenance
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President's Message

By Hugh Hannon

It is interesting to note that the Carmel Bach Festival is now in its fourth decade, having been founded in 1935 by Miss Dene Denny and Miss Hazel Watrous. The festival now has a world wide reputation. One leading musician told me that one reason the musical quality of the festival is good is that the musicians love to play music of the Baroque Period and under the direction of Maestro Salgo. "We think he is a great man," were the exact words of a musician who has played under most of the great conductors. When the musicians love to play for the man, no wonder the music is excellent.

There is an amazing amount of detail work to be done before the sound of the first note in a festival of this size. One of our new board members said "I have never been on a board that had so many meetings." But our beloved Michel MacKay, the executive secretary of the Carmel Bach Festival, is the one who keeps an unbelievable number of details from tying together in an impossible knot. Michel has announced her retirement as of the



HUGH HANNON

end of this year's festival. She has spent ten successful hard working years in capable and devoted service. It is said that no one is irreplaceable, but at this point many involved with the problems of putting this festival together each year are wondering whether Michel isn't the exception to this rule. She has made lots of friends and the festival will not be the same without her.

Every cloud has a silver lining, however, and after a series of interviews, the executive committee of the Carmel Bach Festival unanimously selected Mrs. Elizabeth Cope as Michel's successor, Mrs. Cope's combination of charm and ability should be a great asset to the festival in future years.

The most important news to the Carmel Bach Festival this year is that an anonymous donor who is impressed with the quality of our festival has offered to contribute \$10,000 per year for each of the five years 1969 through 1973 contingent upon the raising of an additional \$20,000 per year for each of these years for the establishment of an endowment fund of \$150,000. It will take a lot of hard work to meet our donor's requirements but the nucleus of this has already been enthusiastically pledged by members of the finance committee. We are very optimistic about reaching our goal.

The Carmel Bach Festival has proven itself to be very successful, but like every cultural organization it needs financial support. Even though all the seats are filled, operating costs greatly exceed ticket receipts and additional help is necessary. An Endowment fund is the obvious solution and would insure the continuation of the Carmel Bach Festival with its high standard that has made it known internationally.

Welcome to our 32nd Festival.



RALPH LINSLEY

**General Coordinator and
Harpsichordist**

This marks Mr. Linsley's 31st year with the Festival. One of the country's most distinguished accompanists, his activities during the past year included an Alaskan tour with Aksel Schiotz, a transcontinental tour with James Schwabacher and concerts with Dorothy Kirsten, Barry Shirley and numerous other artists. A graduate of Yale University, Mr. Linsley also studied harpsichord with Alice Ehlers at USC, where he received his Master's degree and, in 1967, was voted the most outstanding music alumnus.

Michel Is Leaving

Mrs. Alastair MacKay, better known to hundreds of musicians all over the world as Michel, is officiating for her last year as executive secretary of the Carmel Bach Festival.

Mrs. MacKay will be rounding out an even ten years, an exciting decade which has seen the Festival, started by Dene Denny and Hazel Watrous in 1935, become a world renowned event rivaling its top counterparts in Europe.

Mrs. MacKay knew and worked with Dene Denny from January, 1959, until the latter's death in September of that year, and has carried on her duties with the festival in the spirit of the founders.

"Dene Denny impressed on me the tradition of the Festival," said Mrs. MacKay, "I tried very hard to uphold it and to carry on the work of the Festival as she would have wanted it done."

"After ten years with the Festival, the time of retirement has come and it is with a sad and heavy heart that I leave my beloved Festival but with a feeling of joy, too, for what it has meant to me and how it has enriched my life."

Mrs. MacKay's chores have been many and varied the year around — office supervision, ticket sales, publicity, living arrangements and personal attention to the participants, securing the musical scores from all parts of Europe, providing transportation for those musicians from far places.

The smooth functioning of the Festival is evidence of Mrs. MacKay's success, according to board members. They remark on the absence of many of the petty problems usually connected with artists under pressure.

The love and affection shown by returning participants year after year is another sign of her success,



Mrs. Alastair (Michel) MacKay
Executive Secretary

many of the performers having considered "Michel" not only a house mother and confidant but a warm personal friend.

As an interim move, the MacKays will move to northern California in Del Norte County, to a small community of ten houses on the Smith River where Michel has already been invited to be on the board of directors of the County Music Association.

Alastair MacKay, who is a retired commander in the Canadian Navy, plans to have a boat. The Festival owes him thanks for his many helpful acts during all the years Michel has been with the Festival.

Eventually they will go to Vancouver Island, British Columbia, from where they originally came to Carmel.

In leaving, Mrs. MacKay said she wished to express her gratitude to all those who helped along the way and to wish the Festival Godspeed on its way to even greater heights of musical achievement.



The thing that makes Mrs. MacKay happiest is that most rewarding of events to the impresario—a full house. This is a scene prior to curtain time at last year's Carmel Bach Festival.

PRISCILLA SALGO

Director of the Festival Chorale

Choral assistant to Sandor Salgo, Mrs. Salgo received her degrees of Bachelor and Master of Music from Westminster Choir College in Princeton, N.J. For five years she was a member of the faculty there, teaching harmony, theory and counterpoint. She studied conducting with Wolfgang Stresemann and Sandor Salgo, voice with Loraine Hodapp and John Finley Williamson, Renaissance and Baroque music with Gustave Reese and Putnam Aldrich. Mrs. Salgo is well known for her direction of choral groups in the Bay Area.



KENNETH AHRENS

Organist

and Assistant Choral Director

Originally from New York State and now a resident of the Monterey Peninsula, Mr. Ahrens is head of the Music Department of the Santa Catalina School for Girls, organist and choir leader at Bethlehem Lutheran Church, and director of the newly formed Chamber Music Singers at Monterey Peninsula College. Since 1964 he has acted as a choral assistant to Sandor Salgo, conducting the rehearsals of the Festival Chorus. Mr. Ahrens received a Bachelor's degree from Valparaiso University, where he also taught music theory. Later he pursued advanced study at Stanford University and served as assistant organist there.

festival personnel

CONDUCTOR

SANDOR SALGO

ORCHESTRA

Violin I

Kenneth Goldsmith,
Concertmaster
Norma Lee Madsen,
Asst. Concertmaster
Marilyn Robinson Myers
Lawrence Michael Short
John Chatelain,
Corinne Odegard
Earlene Ware
Doris Brill

Violin II

Ruggiero Pelosi, Principal
Donna Lee Salarpi
Peggy Heckroth
Catherine Coats
Janice Konigsmark
John Konigsmark

Viola

Pamela Goldsmith, Principal
Fidel G. Sevilla
Joel Lish
Darlen Spencer
Victor B. Palmason
Richard D. Colburn

Cello

Joanna de Keyser, Principal
Teresa Adams
Judith Arndt
Judy Ledford

Contrabass

Richard T. Andrews, Principal
Nancy Green

Viola da Gamba

Judith Davidoff
Mary Springfels
Ruth Adams

Lute

Christopher Williams

Flute

Louise Di Tullio, Principal
Francea Lundstrom
Paulie Inslee
Patrice Hambelton

Oboe

Raymond Dusté, Principal
Jean Stevens
Eleanor Biondi
Carolyn Michaelian

Bassoon

Morgan Griffin, Principal
Carol Ann Hubbard

Horn

Max Mazenko, Principal
Robert Dickow

Trumpet

Edward Haug, Principal
Ralph La Canna
Charles Bubb, Jr.
Robert Brandt

Trombone

Jack Bayes, Principal
William Erlendson
Jerome Jansen

Percussion

Jerome Neff

Organ

Kenneth Ahrens
Randall Pratt

Harpsichord

Ralph Linsley
Continuo parts are played by
Kenneth Ahrens, Randall Pratt,
Organ; Ralph Linsley, Harpsi-
chord; Judith Davidoff, Viola da
Gamba; Joanna de Keyser, Cello;
Richard T. Andrews, Contrabass;
Morgan Griffin, Bassoon.

CHORUS

Soprano

Joan Elstob
Beckie Erle
Dottie Gorman
Motoko Grabowski
Caryl Lindsay
Gertrude Snyder
Arleene Torri
Judith Vanarsdall
Alyce Vestal
Brigitta Wray

Alto

Carol Ave-Lallemant
Juanita Brightwell
Glenna DeWeese
Lisa Ledin
Martha Lipsanen
Anna Pundt
Aileen Rather
Carol Starks
Margaret Stutzman
Lisa Torri
Ruth Williams

Tenor

Gordon Berry
Timothy White

Bass

Robert Armstead
Ray Coffey
Charles Cole
Ted Forbes
Bruce Grimes
Gregory Higgins
Les Rhinehart
George Sackman
Steve Snyder
Howard Straus
Don Whitsitt

CHORALE

also members of the
FESTIVAL
CHORUS

Soprano

Katharine Schlinger
Suzanne Clark
Ann Greene
Sue Hinshaw
Caterina Micieli
Mary-Esther Nicola
Marilyn Powell
Margot Power
Lois Utterback

Alto

Suzanne Bales
Carole Burch
Diane Childs
Olive Chorley
Glenna DeWeese
Bonnie Hurwood
Darlene Lawrence
Lois Varga

Tenor

Alvin Brightbill
Robert Faris
Edward Jameson
Larry Jarvis
Richard Nelson
Robert Olson
Richard Robinson
Thomas R. Schultz

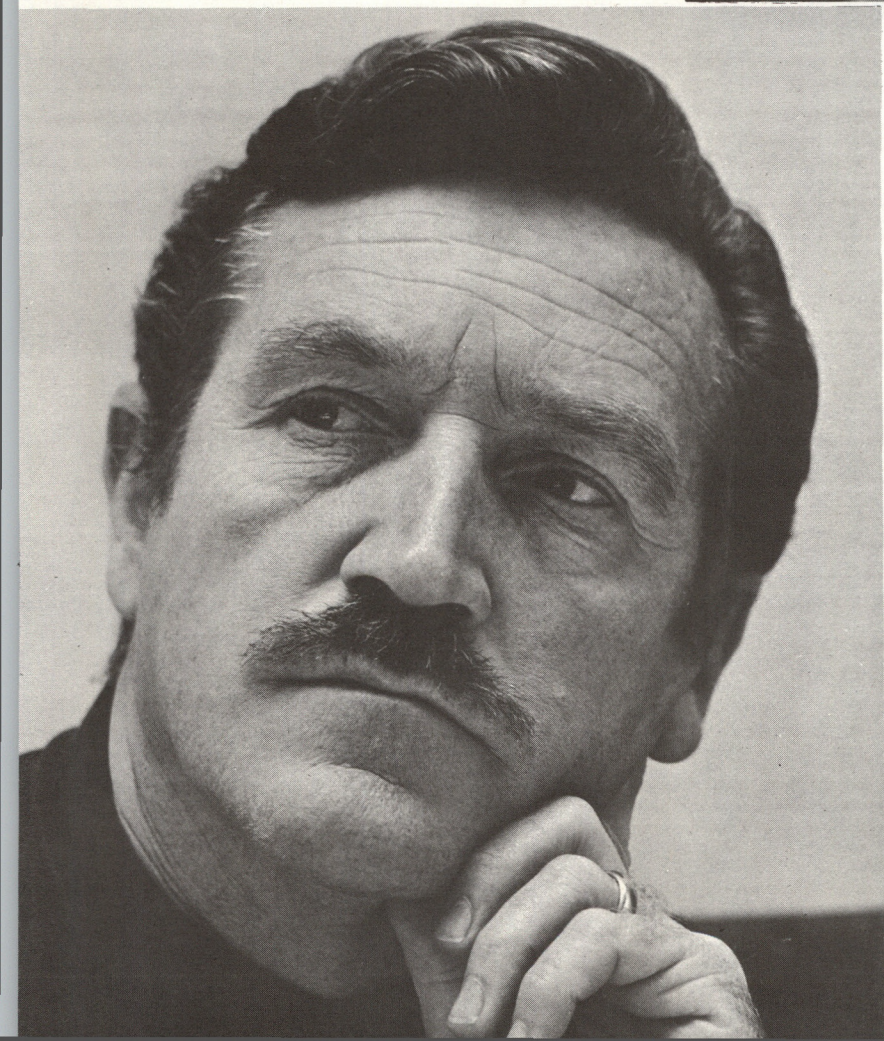
Bass

Robert Armstead
Robert P. Bernard
Herbert Cabral
Richard J. Clark
Bruce Grimes
Eugene Jones
Douglas Lawrence, Leader
Tsutomu Masuko
David Murray
Robert Waterbury

KENNETH GOLDSMITH

Concertmaster

Now in his third consecutive year as concertmaster, Mr. Goldsmith studied with Mischa Mischakoff and William Kroll and he was awarded a Bachelor's degree at George Peabody College and a Master's at Stanford University. Formerly concertmaster of the Nashville Symphony, he has also been a member of the American Symphony, the Casals Festival Orchestra and the Symphony of the Air. He has performed with the Mills Performing Group, the Spoleto Festival and the Stanford Chamber Players. Currently he is a member of the music faculty at Stanford University and concertmaster of the San Jose Symphony.



COLE WESTON

Stage Manager

Currently manager of Carmel's Sunset Cultural Center, Mr. Weston is a graduate of the Cornish School of the Theater in Seattle. He has been a producer-director in community and little theaters on the west coast for the past two decades. This will be his fourth consecutive year with the Festival.





CARMEL BACH FESTIVAL—1969

PROGRAM NOTES

by

EDWARD COLBY

Lecturer in Music, Head Librarian, Music Library, Stanford University

and

SANDOR SALGO

Conductor and Music Director, Carmel Bach Festival

Dramatic musical works based on two well-known literary sources of Europe—Shakespeare and the Bible—play a prominent role in the offerings of the 32nd Annual Carmel Bach Festival. A staged performance of Purcell's "The Fairy Queen," derived from Shakespeare's "A Midsummer Night's Dream," will be presented on Tuesday, and a complete performance of J. S. Bach's "Passion according to St. Matthew" in the language of the composer will take place on each of the two Sunday afternoons of the Festival, with text in German and English provided for the audience. The Magnificat text will be heard in dramatic, historical perspective under the title "Canticles of Three Centuries Honoring the Blessed Virgin Mary" at the Mission concert on Wednesday. Johann Christoph Bach's striking cantata, "Es erhub sich ein Streit im Himmel," is scheduled for successive Friday evenings. These and other works from the Baroque and Classic repertoires will be performed by outstanding soloists with the support of the choral and instrumental ensembles of the Bach Festival.

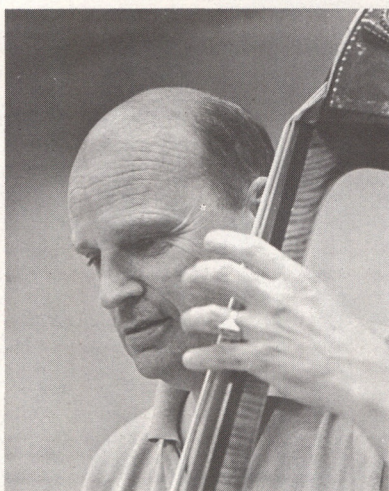


EDWARD COLBY

RICHARD T. ANDREWS

Contrabass

During the past 13 years the Carmel Bach Festival has been fortunate in having the invaluable continuo-playing of Richard T. Andrews. As the principal bass of the San Antonio Symphony he also serves there as the program annotator.



CAROLE BURCH

Mezzo-Soprano

In addition to solo appearances with the Marin, Stanford, San Jose and Sacramento Symphonies, Miss Burch recently performed the title role of Britten's "Rape of Lucretia" with the Stanford Opera. She is a graduate of Carleton College and has received a Master's in music from Stanford University. Miss Burch has been a frequent soloist and member of the Festival Chorus during the past five years.

CAROLE BOGARD

Soprano

Carole Bogard returns to Carmel after three years of residence in the Boston area, where she sang major roles in the opera productions of Sarah Caldwell. In concert she has appeared at Lincoln Center, the Smithsonian Institute and with the Boston Symphony. Her many recordings with Cambridge, Vox and Decca include Baroque operas, cantatas and songs, as well as contemporary works.



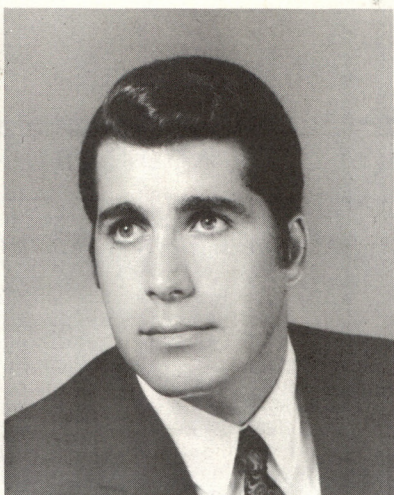
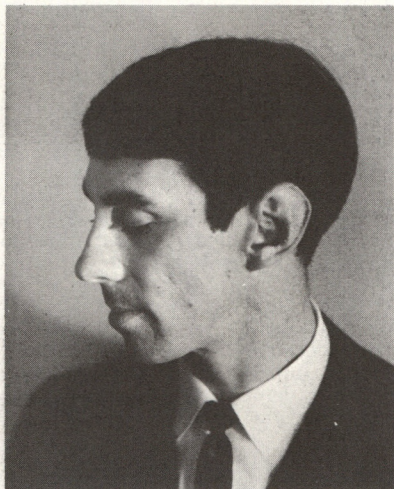
GERTRUDE CHAPPELL

Titania

A resident of Carmel since 1953, Mrs. Chappell has become a familiar figure in the theaters of the Monterey Peninsula. A graduate of the University of Iowa in drama, she has appeared in theatrical productions in Hollywood, Honolulu, China and Annapolis. She has also performed roles in television and radio.

RICHARD J. CLARK**Basso-Cantante**

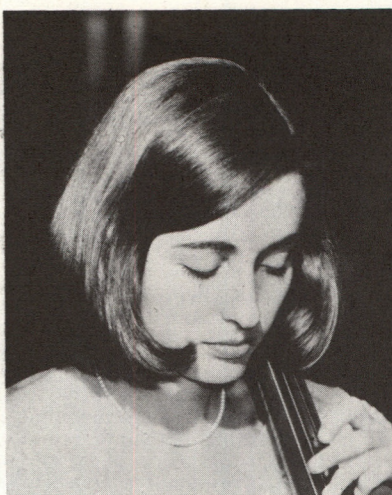
Since making his San Francisco opera debut during the 1968 season, Mr. Clark has also appeared with the S. F. Spring Opera and the Western Opera Theater. He was heard recently in Mahler's 8th Symphony in Columbus, Ohio, and in the Verdi Requiem in Marin County. Mr. Clark has studied at the University of Arizona, the Academy of Vocal Arts in Philadelphia and the Juilliard School of Music. He won the Gropper award as a member of the Merola Opera Program in 1965. This is his first appearance in Carmel.

**DR. ROBERT COMMANDAY****Lecturer****ARTHUR CONRAD****Oberon****JUDITH DAVIDOFF****Viola da Gamba**

A native of Boston and current resident of New York, Miss Davidoff is director of the N. Y. Pro Musica Consort of Viols and is both cellist and violist with The Chamber Players. Veteran of many international tours, she appears in Carmel for the third time. This brilliant gambist, who has been soloist with the N. Y. Philharmonic, has been widely recorded under Columbia, Cambridge, Decca and other labels. A graduate of Radcliffe College and the Longy School of Music, Miss Davidoff is cellist with the Helicon String Quartet and a member of the Manhattan Consort.

**JOANNA de KEYSER****Cello**

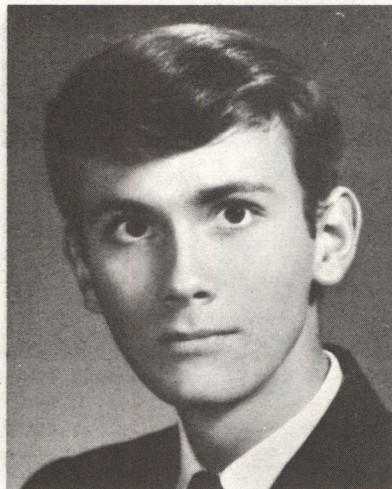
Presently on the music faculty of the University of New Mexico, Miss de Keyser has won many distinctive honors, having been a prize winner in the Geneva International Competition and in the S. F. Symphony and Oakland Symphony auditions. She toured in Mexico and Europe, where she made numerous recordings. In the United States besides concertizing widely, Miss de Keyser has participated in the Marlboro Festival and the Casals Master Classes where the film of her lesson on the Dvorak concerto won the Vienna Film Prize. This is her first appearance in Carmel.

**LOUISE DI TULLIO****Flute**

This brilliant young flutist, for six years a member of the L. A. Philharmonic Orchestra, now records as first flute for Columbia Records. She has appeared five times as soloist in the Carmel Bach Festival, as well as at Music at the Vineyards, and at the Ojai, La Jolla and L. A. Music Festivals. In addition to performing Miss Di Tullio maintains an active teaching career at USC and at home.

**ROBERT DICKOW****Horn**

This young horn-player has already performed frequently with the S. F. Symphony, S. F. Opera and Spring Opera, and is a regular member of the San Jose Symphony. During his high school days Mr. Dickow toured in Japan and Mexico with the California Youth Orchestra. This is his second year at Carmel.

**RAYMOND DUSTÉ****Oboe and Oboe d'Amore**

Constantly in demand as soloist and teacher, Mr. Dusté is a member of the S. F. Symphony, the S. F. Chamber Players, director and oboist of the Bach to Mozart Group and of the California Wind Quintet. He teaches oboe at the S. F. Conservatory of Music and at Stanford University. A native Californian, he studied with Merrill Remington and Marcel Tabuteau. This is his 14th season with the Festival.



FRIDAY, JULY 18 8:30 P.M.

CONCERT SUNSET AUDITORIUM

WORKS OF JOHANN SEBASTIAN AND JOHANN CHRISTOPH BACH

Overture No. 2, BWV 1067, in B minor

J. S. Bach
(1685-1750)

Overture (Grave)—Allegro—Rondeau (Allegro)—Sara-
bande (Andante)—Bourrée I (Allegro)—Bourrée II—
Polonaise (Moderato)—Menuet (Allegretto)—Badinerie
(Allegro)

LOUISE DI TULLIO, Solo Flute

The second Bach Overture has the smallest instrumental ensemble of the four; it consists of a solo flute, first and second violins, violas and continuo. Despite the presence of a solo instrument and a body of strings, the work is not a concerto but a suite of dances introduced by a slow-fast French Overture and including optional dance-like movements, the Rondeau and the Badinerie. The flute plays as a solo instrument in the episodic section of the Overture, a short section of the Rondeau, in the Bourrée II, the Double of the Polonaise and in the Badinerie. Elsewhere it doubles the first violin part.

Sacred Cantata, BWV 56, "Ich will den Kreuzstab gerne tragen"
J. S. Bach

Aria: Ich will den Kreuzstab gerne tragen

(I will gladly carry the cross-staff)

Recitative: Mein Wandel auf der Welt

(My journey through the world)

Aria: Endlich wird mein Joch

(At last will my yoke)

Recitative: Ich stehe fertig und bereit

(I stand prepared and ready)

Chorale: Komm, O Tod, du Schlafes Bruder

(Come, O death, the brother of sleep)

THOMAS PAUL, Bass

RAYMOND DUSTE, Oboe

Members of the FESTIVAL CHORALE

Two ideas play a dominant role in the first part of the "Kreuzstab" Cantata: that of a wanderer traveling by ship across the water to his own city,—symbolizing the life of Christ—and that of walking with a cross-staff,—symbolizing the cross itself. Strong syncopation on the word "Kreuzstab" turns into tender resignation with the words, "It comes from God's loving hand." In the first recitative the wave motion ceases at the very moment when the wanderer steps from the ship. The final chorale brings the cantata to a subdued conclusion.

INTERMISSION

Brandenburg Concerto No. 6, in B flat major

J. S. Bach

Allegro—Adagio ma non troppo—Allegro

WALTER TRAMPLER, Viola I (July 18)

PAMELA GOLDSMITH, Viola II (July 18)

PAMELA GOLDSMITH, Viola I (July 25)

LUCIEN MITCHELL, Viola II (July 25)

JUDITH DAVIDOFF, RUTH ADAMS,

Viola da Gamba

JOANNA de KEYSER, Cello

Continuo: RALPH LINSLEY, Harpsichord

RICHARD T. ANDREWS, Contrabass

Although we have no definite information regarding the motivation for the choice of the various instrumental groups employed in the six Brandenburg concertos, the exploration of instrumental sonorities appears to be a strong factor. In Concerto No. 6 all of the instruments are comparatively low in pitch, the highest note sounded being two-lined G. This final concerto is one of the three in which concertino and ripieno are practically one and the same and it is in motivic interplay rather than in the distinct separation of instrumental groups that we find the writing characteristic of a concerto grosso. The first movement opens with an interlocking canon between the two violas at the unison over a steady eighth-note motion in the lower instruments, and this is followed by a motive in which the rhythmic pattern is reversed. The Adagio, on the other hand, is structured on a ground bass shadowed by the cello, over which the violas weave their imitatively melodic lines. The gambas, absent from the slow movement, join in the gigue-like finale, in which the steady tread of the opening Allegro is reestablished as a hallmark of the ritornello.

Cantata, "Es erhub sich ein Streit"

Johann Christoph Bach
(1642-1703)

Sonata

Es erhub sich ein Streit im Himmel

(There was war in heaven)

Auch ward ihre Stätte nicht mehr funden

(Neither was their place found any more)

Und es ward ausgeworfen der grosse Drach

(And the great dragon was cast out)

Sinfonia

Und ich hörete eine grosse Stimme

(And I heard a loud voice)

Und sie haben ihn überwunden

(And they overcame him)

Solo Quintet: MARIE GIBSON, Soprano

CAROLE BURCH, Mezzo-Soprano

LARRY JARVIS, Tenor

DOUGLAS LAWRENCE, Bass

RICHARD J. CLARK, Bass

Johann Christoph Bach, composer of this striking cantata for St. Michael's Day, was uncle of Johann Sebastian, town musician and later court musician in Eisenach, Sebastian's birthplace, and his most illustrious musical ancestor. "His nephew," according to Albert Schweitzer, "thought a good deal of him and produced his Michaelmas cantata, "Es erhub sich ein Streit." The cantata is a remarkable example of dramatic musical representation of a Biblical scene. In some passages there are twenty-two real parts and the "harmonic audacities" are no less notable in the variety derived from extended repetitions of the C major triad than in the sudden chordal transitions.

The text is drawn from Revelations XII: 7-12.

SATURDAY, JULY 19 11:00 A.M.

RECITAL PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

MARIE GIBSON, Soprano

LOUISE DI TULLIO, Flute

TERESSA ADAMS, Cello Continuo

RALPH LINSLEY, Harpsichord

Arias for Soprano

Meine Seele, sei vergnügt (from Cantata BWV 204)

J. S. Bach

La pastorella (1685-1750)

Dimando a voi pieta de tante lagrime Benedetto Marcello

Dal di ch'io rimirai, mio caro (1686-1739)

Sonata No. 4, in C major, for Flute and Figured Bass J. S. Bach
Andante—Allegro—Adagio—Minuet I—Minuet II

Arias for Soprano

Qual lampo, qual fiore

B. Marcello

Mie pecorelle, l'erbe novelle

Sonata, Op. 3, No. 6, in G major, for
Flute and Figured Bass

Giovanno Platti
(ca. 1690-1763)

Adagio—Allegro—Non tanto adagio—

Arietta con Variazioni

Aria for Soprano, with Flute Obbligato

J. S. Bach

Ei, wie schmeckt der Kaffee süsse (from Cantata BWV 211)

MARIE GIBSON

Soprano

Recently appointed Assistant Professor of Music at Stanford University, Miss Gibson has been widely acclaimed for her many concert, oratorio and opera appearances throughout California. She was chosen to appear as a soloist in the opening week's festivities of the L. A. Music Center. Besides being a winner of the S. F. Opera auditions she also received a scholarship to the Bayreuth Festival Master-Class in 1963. This is her 9th season at Carmel.



EDWARD HAUG

Trumpet

A specialist in the playing of the Baroque trumpet and Baroque horn, Mr. Haug is a member of the S. F. Symphony and first trumpeter of the S. F. Opera Orchestra. He is also a founding member of the Bach to Mozart Group and of the Camara Brass Quintet, and teaches at the S. F. Conservatory of Music. Mr. Haug's indispensable performances have added to the Carmel Festival since 1957.



LEO GOEKE

Tenor

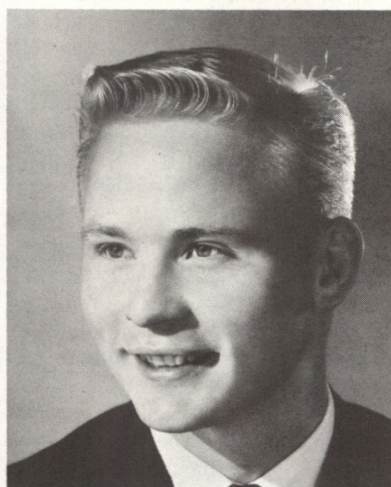
A member of the N. Y. City Opera, Leo Goeke has also appeared with the Central City Opera, American Opera Society, Little Orchestra Society and Metropolitan Opera at Newport. In addition to pursuing a busy opera career he has sung extensively in oratorio and concert. He is a soloist in RCA Victor's "Shaw on Tour" and in Decca's recording of Schubert's Mass in E flat. This is Mr. Goeke's first appearance in Carmel.



EDWARD JAMESON

Tenor

Frequently in demand as soloist in the Bay Area, Mr. Jameson recently appeared in San Francisco in the Spring Opera and in Bach's B Minor Mass. In Berkeley he was a soloist in Haydn's Seasons and sang the title role in Rameau's Pygmalion. A native of New Mexico he had his early education in Alaska, later studying voice and theory at Willamette College in Oregon. This is Mr. Jameson's fourth year as soloist and member of the Festival Chorale.



PAMELA GOLDSMITH

Viola

Currently principal violist with the San Jose Symphony, Mrs. Goldsmith has also played in the American Symphony and has been principal viola at Tanglewood and with the Nashville Symphony. She has participated in numerous chamber-music groups. A student of Sanford Schonbach, William Kroll and William Primrose, Mrs. Goldsmith attended Mannes College of Music, George Peabody College and received her D.M.A. at Stanford in 1969.



LARRY JARVIS

Tenor

Appearing for the first time in Carmel, Mr. Jarvis has received wide acclaim as frequent soloist in Southern California. He recently performed in Stravinsky's "Les Noces" under Pierre Boulez at the Ojai Festival and in a concert honoring Stravinsky at the L. A. Art Museum. A native of Missouri, Mr. Jarvis was awarded a music scholarship to Southern Illinois University and a fellowship for study at University of Michigan where he received a Master's degree. At present he teaches voice at San Fernando Valley State College.



JON GRAVES

Puck

This young actor has already had wide experience on the stage, having danced at Hollywood Bowl and appeared in summer television programs, as well as in stage shows in New York and Los Angeles. Mr. Graves is well known on the Monterey Peninsula for his many and varied roles in theatrical productions here.



DR. RAYMOND KENDALL

Lecturer

CONCERT | SUNSET AUDITORIUM

Passacaille (1695) Philippe-François Le Sage de Richée

Transcribed from the lute tablature and orchestrated by

PAUL HOOREMAN

World Premiere

RAYMOND DUSTÉ, Solo English Horn

Philippe-François Le Sage de Richée is a lutenist about whom almost nothing is known. A short article in a few dictionaries, a German doctoral dissertation which remains unpublished, an early paper by Hugo Riemann, and only three copies of his lute tablature are all that is left as a remembrance of a forgotten musician. He was evidently of French origin and probably emigrated to Silesia after the Revocation of the Nantes Edict (1685). He published in Breslau, in 1695, his only known work, an engraved tablature, "Cabinet der Lauten." In the preface he says that he has followed the manner of Gaultier and Du Faut (two celebrated French lutenists of the middle 17th century) and that he studied under Charles Mouton, the last great lutenist of France, who died in 1725.

The pieces in the "Lute Cabinet" are stylized dances in the French manner: courantes, menuets, gavottes—graceful, refined, delicate. But the last one, a "Passagallia à discrétion," is different and unexpected. It is a splendid work, the greatness and the boldness of which are far above the lute music of its times and far above the possibilities of a lute. I would compare it willingly to François Couperin's great Chaconne in B minor. It deserved to be orchestrated, according to the Baroque practice, so as to make it known in a setting which will give voice to the full richness of the music. The ornamental amplifications are mine, but of course I carefully preserved the original harmony, so expressive in its unscholastic way. No one will be deaf to the effectiveness of the recurring cadence at the end of each strain, as obstinate as those of Beethoven, or to the haunting beauty of the last bars.

Contrary to the usual practice, which made of the passacaille a fast dance, the composer specified that this one is to be played "sehr langsam und mit Discretion"; that is, very slowly and with restraint. But "à discrétion" means also that the player is free to select from the thirty-two strains of the passacaille only those which appeal to his fancy. In this too I tried to be faithful to La Sage de Richée: my orchestral version selects and groups twenty-five of these strains.

Notes by **PAUL HOOREMAN**

Aria, "Cara sposa" (from Rinaldo) George Frideric Handel (1685-1759)

JOANNA SIMON, Mezzo-Soprano

Tasso's poem, "Jerusalem Delivered" (1580), an epic of the First Crusade, is the literary source of Handel's opera, Rinaldo. Rinaldo, a Christian hero in the service of Godfrey of Bouillon, draws his sword against Armida, enchantress and Queen of Damascus. As they are about to do battle, a black cloud descends and carries off Armida and Almirena, Rinaldo's beloved. Despairing, Rinaldo sings "Cara sposa"; Dear wife, dear loved one, where are you? Ah, hear my sighs and return! On the altar of your underworld, I challenge you with the torch of my scorn, O spirit gods!

The role of Rinaldo, in the first performance of 1711, was sung by a castrato. Paul Henry Lang considers Rinaldo as one of Handel's great operas and "Cara sposa" among his finest melodies.

Aria, "Che farò senza Euridice" (from Orfeo ed Euridice) Christoph Willibald Gluck (1714-1787)

JOANNA SIMON, Mezzo-Soprano

As Orpheus is leading Eurydice from the underworld, he accedes to her plea for "one look of love" and because of this act of disobedience, Eurydice expires a second time. Grief-stricken, Orpheus sings "Che farò senza Euridice": What shall I do without Eurydice! Where shall I go without my love! Eurydice, O answer! I am your faithful one. Ah, no help nor hope comes to me in heaven or on earth.

Gluck has stated that "I believed that my greatest effort should be directed to seeking a beautiful simplicity . . ." In this celebrated aria, as Donald Grout has justly remarked, this "beautiful simplicity which Gluck professed to seek is exemplified."

**Sinfonia Concertante, K.-E 320d, for Violin and Viola
Wolfgang Amadeus Mozart (1756-1790)**

Allegro maestoso—Andante—Presto

EUDICE SHAPIRO, Violin

WALTER TRAMPLER, Viola

Mozart's Sinfonia Concertante was written toward the end of 1779. Although in the disposition of soloists and orchestra it resembles a concerto grosso, the Sinfonia Concertante is rather in the words of George de Saint-Foix, "sort of dialogue, or grand duo, between two instruments that are almost the personification of the two performers." Saint-Foix calls attention to the imposing character of the orchestra and its noble and passionate nature, anticipating later works in the same key, E flat. The "plaintive and somber Andante" he designates as a "a sort of elegy, the sordins, as it were, stifling the sob's."

The Sinfonia Concertante may be seen as an expression of the concertante style which Mozart had heard in Paris and in Mannheim, stressing a single instrument or category of instruments in the ensemble. These features were, of course, absorbed into Mozart's later style, represented by such masterpieces as his last four symphonies.

INTERMISSION

Symphony No. 102, in B flat major Joseph Haydn (1732-1809)

Largo—Allegro vivace—Adagio—Menuetto—Finale (Presto)

FESTIVAL ORCHESTRA

The last twelve of Haydn's symphonies—called the "London" symphonies because they were written for that city at the invitation of the impresario Johann Peter Salomon—represent the peak of Haydn's symphonic production. As the noted musicologist Karl Geiringer has stated, "No others of Haydn's scores show such virtuosity of instrumentation or such delightful unorthodox treatment of musical forms and contrapuntal devices in the development section."

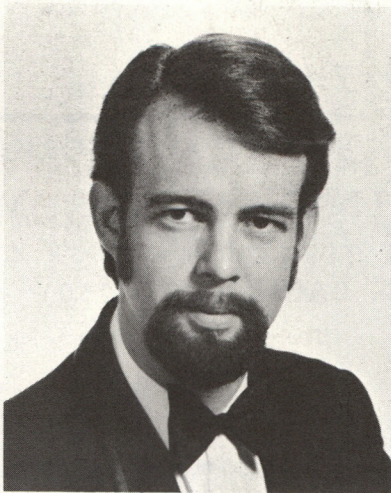
This symphony is cast in the typical four-movement form—the first movement a sonata-allegro with slow introduction, the second a lovely song form, next a robust minuet with lyrical trio, and lastly a light-hearted contredanse Finale, in this case based on an old Croat folk tune. Each movement illustrates some facet of the unparalleled imagination with which Haydn treated all the usual components of the late 18th century symphony.

Representative of his attempts to enliven the orchestration of the symphonies is the use of muted drums and trumpets in the second movement and the assignment of the lovely melody of the trio of the third movement to oboes and bassoons. And finally in the Finale we find what seems to be indispensable to a Haydn symphony—the musical joke—in this case the "stammering" of the first violins as they try to recapitulate the main theme in the Coda.

DOUGLAS LAWRENCE

Baritone

Mr. Lawrence, soloist and member of the Festival Chorale for his third year, is an instructor at El Camino College in Los Angeles. Holding a Bachelor's degree from USC he is currently pursuing graduate studies there. Baritone soloist at Hollywood First Presbyterian Church, Mr. Lawrence is very active in television and recording. His tours have taken him to Mexico, Europe and Israel as well as to many cities of the United States.



MARY-ESTHER NICOLA

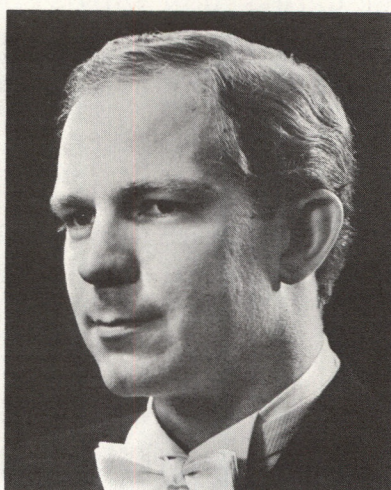
Soprano

Outstanding soloist and member of the Festival Chorale since 1960, Miss Nicola has won critical praise for her performances throughout California in opera and oratorio. Among them was her recent solo appearance in Verdi's Requiem with the San Diego Symphony.

MAX MAZENKO

Horn

Currently principal horn in the San Jose Symphony and in the Amici della Musica Chamber Orchestra, Mr. Mazenko has also performed with the S. F. Symphony and S. F. Opera and he has toured with the CBC Radio Orchestra of Vancouver. This is his third year in Carmel.



THOMAS PAUL

Bass

A violist-conductor-turned-singer, Californian Thomas Paul commands an enormous repertoire in opera, oratorio and concert and is the frequent guest artist of virtually every major symphony and music festival on this continent. Recent recordings: Bach's St. John Passion with Ormandy (Columbia), Beethoven's 9th Symphony with Steinberg (Command Classics) and Handel's Messiah with Shaw (RCA Victor).

LUCIEN MITCHELL

Viola

Violist with the S. F. Symphony and principal viola of the Marin Symphony, Mr. Mitchell is also active in chamber music ensembles. He attended Peabody Conservatory of Music and Curtis Institute, where he was discovered by Pierre Monteux and invited to join the S. F. Symphony. This is his first appearance in the Festival.



MARGOT POWER

Soprano

Regional winner of the S. F. Opera Debut Auditions, Miss Power has sung with the S. F. Spring Opera and other West Coast opera companies. A graduate of Syracuse University, she pursued further studies at Peabody Conservatory. Recently a soloist with the Marin Symphony, she has also made symphony, radio and television appearances in Baltimore, Buffalo and Oakland.

ISTVÁN NÁDAS

Piano

Istvan Nadas returns to Carmel after a two year absence, during which time he made two successful tours to New Zealand. This Hungarian born pianist who studied with Bartok, Kentner and Kodaly, won the Franz Liszt prize, Hungary's highest piano award and has received worldwide critical acclaim for concert appearances and recordings. After Mr. Nadas completes a summer of teaching at MPC, he will become Professor of Music and artist-in-residence at Washington State University.



JAMES SCHWABACHER

Tenor

An old friend to Carmel audiences, James Schwabacher returns for the 16th time after a busy season which included a transcontinental tour of universities, an appearance in Bach's St. Matthew Passion in Columbus, Ohio, and the concert version of Purcell's Fairy Queen in New York. He will return to Europe in the fall for a concert tour. Mr. Schwabacher is a prominent musical figure in San Francisco, being on the boards of the S. F. Symphony, the S. F. Opera and Spring Opera and S. F. Conservatory of Music.

EUDICE SHAPIRO

Violin

Making her third appearance at the Festival, Miss Shapiro adds Carmel to her impressive list of solo performances with symphonies and in recitals. Head of the violin department at USC and resident artist-teacher at Aspen she was a scholarship student at Eastman School of Music and at the Curtis Institute. Besides appearing with many major orchestras Miss Shapiro has played in chamber music concerts with Heifetz, Piatigorsky, Schnabel and Bruno Walter.



JOANNA SIMON

Mezzo-Soprano

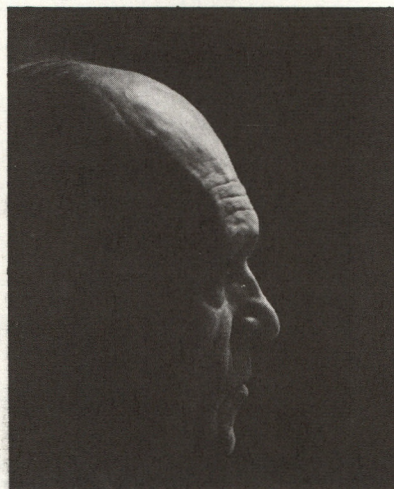
Miss Simon's vocal potential was discovered while she was attending Sarah Lawrence College and her musical studies led her to the Zurich International Opera Studio under Herbert Graf. A regular member of the N. Y. City Opera, she has sung with numerous American and European opera companies, as well as with the major symphonies in this country. During the past season she performed leading roles in Lulu and Falstaff with Sarah Caldwell's company and in Bomarzo with the N. Y. City Opera. Miss Simon comes to Carmel for the first time, after performing in Israel, Mehta conducting.



CHARLES THOMAS

Stage Director

Well known as director of many theatrical productions on the Monterey Peninsula since 1952, Mr. Thomas had already acquired an enviable reputation for directing in New York and in the South Pacific, where he served during World War II. After graduating from college with a double major in voice and drama, he received a degree from the American Academy of Dramatic Art in New York, at the same time studying voice with Herbert Witherspoon. This is Mr. Thomas' fourth time as Stage Director in the Festival.



WALTER TRAMPLER

Viola

Renowned internationally as one of the most outstanding performers on the viola and viola d'amore, Walter Trampler has appeared in most of the world's music centers. In addition to his touring he teaches regularly at Juilliard and records exclusively for RCA Victor. After a recent solo performance with the N. Y. Philharmonic, Harold Schonberg described Mr. Trampler's playing in the N.Y. Times: "as elegant and flawless an example of a string work as one is going to hear . . . it had everything that one looks for." This is his second appearance in Carmel.



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Geo. V. Yates



CHRISTOPHER WILLIAMS, Lute

This distinguished lutenist, regular member of the New York Pro Musica, returns to the Festival for the second time. A graduate of Hartt College of Music, Magna Cum Laude, he also studied with Claire Eurov and Joseph Iadone.

MONDAY, JULY 21 8:30 P.M.

CONCERT SUNSET AUDITORIUM

Brandenburg Concert No. 1, BWV 1046, in F major J. S. Bach
(1685-1750)

Allegro—Menuetto—Polacca—Adagio—Allegro
KENNETH GOLDSMITH, Violin
MAX MAZENKO, ROBERT DICKOW, Horn
RAYMOND DUSTÉ, JEAN JEAN STEVEN,
ELEANOR BIONDI, Oboe
MORGAN GRIFFIN, Bassoon

It is the first, rather than the last of the Brandenburg Concertos, that offers a summary of the procedures used in the other five. The opening Allegro is of the "ripieno-concerto" type, in which all groups of instruments participate in the concertato. In the Adagio, the first oboe and the solo violin have the florid passages, though answered by melody instruments of the continuo; other members of the ensemble provide the supporting dissonant and excruciatingly poignant harmonies. The Menuet-Polacca group, remarkably, looks backward to 17th century wind ensemble practice and forward to the classic symphony, the Menuet being scored for the full band of winds and strings, Trio I for two oboes and bassoon, the Polacca for strings alone, and Trio II for two horns and oboes, the latter playing in unison. The Allegro 6/8 meter, performed on this program as the final movement, in accordance with Bach's first version, exhibits a wide variety of concertato treatment, with instruments appearing as soli, in pairs, and in groups of three.

Concerto for Violin, K. 219, in A major Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto—Adagio—Tempo di Menuetto
EUDICE SHAPIRO, Violin

At the age of nineteen, when Mozart was still in Salzburg, he wrote five violin concertos and with one or two possible exceptions, did not return to this medium of musical expression. Of these concertos the best known are those in D major (K. 218) and in A major (K. 219). Donald Francis Tovey sees in the A major concerto "a special vein of epigrammatic comedy which characterizes Mozart's style up to the age of twenty-three."

This epigrammatic character is found in the slow movement in the form of concentrated lyricism. In the finale, Mozart's humor is expressed by the interpolation of unexpected minor key contrasts within the context of a light-hearted minuet. The second of these contrasting sections is, according to Tovey, "a contredanse in A minor (2/4 meter), scored with the grotesque effects characteristic of the real dance-music of the Vienna ballrooms in 1778." The movement, though spaciouly designed, ends with "simple abruptness."

INTERMISSION

Sacred Cantata, "Lass, Fürstin, lass noch einen Strahl"
Trauer-Ode) BWV 198

J. S. Bach
(1685-1750)

PART I

Chorus: Lass, Fürstin, lass noch einen Strahl
(Princess, let one more ray)
Recitative (Soprano): Dien Sachsen, dein bestürztes
Meissen
(Thy Saxony, thy dismayed Meissen)
Aria (Soprano): Verstummt, ihr holden Saiten
(Struck dumb, ye serene strings)
Recitative (Alto): Der Glocken bebedes Getön
(The quavering clang of bells)
Ario (Alto): Wie starb die Heldin so vergnügt
(How the heroic lady died in joy)
Recitative (Tenor): Ihr Leben liess die Kunst
(Your life let art flourish)
Chorus: An dir, du Vorbild grosser Frauen
(To thee, model of great women)

PART II

Aria (Tenor): Der Ewigkeit saphirnes Haus
(The sapphire house of Eternity)
Recitative (Bass): Was Wunder ist's?
(What miracle is this?)
Chorus: Doch Königen, du stirbst nicht
(Therefore, Queen, you do not die)
MARY-ESTHER NICOLA, Soprano
JOANNA SIMON, Alto
LEO GOEKE, Tenor
THOMAS PAUL, Bass
JUDITH DAVIDOFF, MARY SPRINGFELS,
Viola da Gamba
CHRISTOPHER WILLIAMS, Lute

Christiane Eberhardine, a member of the family of the Mar-
graves of Brandenburg-Bayreuth, was the wife of Frederick
Augustus "the Strong," Elector of Saxony. When in 1697 her
husband became King of Poland and embraced Catholicism,
Christiane remained true to her Protestant faith. Although
she could not refuse the title of Queen of Poland, she never
set foot on Polish soil. At her death in 1727, funeral ceremonies
were held at the Leipzig University Church of St. Paul. Bach's
Funeral Ode, to the text of Johann Christoph Gottsched, is a
tribute to "the model of a great woman" and "defender of the
faith."

Bach's biographer Philipp Spitta considers the Funeral Ode
to be one of Bach's finest works, and finds in the first chorus
a feeling close to that of the final chorus of the St. Matthew
Passion with, however, a more vehement and passionate sor-
row. Bach used some of the Funeral Ode music in his Passion
according to St. Mark.

TUESDAY, JULY 22 11:00 A.M.

RECITAL PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

EUDICE SHAPIRO, Violin
CAROLE BURCH, Mezzo-Soprano
CHRISTOPHER WILLIAMS, Lute
JOHN CHATELAIN, EARLENE WARE, Violin
JUDITH ARNDT, Cello Continuo
RALPH LINSLEY, Harpsichord

Sonata No. 1, BWV 1001, in G minor for
Unaccompanied Violin J. S. Bach
(1685-1750)

Adagio—Fuga—Siciliano—Presto

Elizabethan Songs, with Lute
What harvest halfe so sweet is
Wandering in this place
In Sherwood livde stout Robin Hood
Thomas Campian
Michael Cavendish
Robert Jones

Lute Solos
Fantasie

Pavan

Queene Elizabeth's Galliard
Sir John Smith's Almaine
Courante

Cantata, "Figlio d'alte speranze"
(Son of highest hopes)

G. F. Handel
(1685-1759)

Recitative: Figlio d'alte speranze
Aria: Troppo costa ad un'alma
Recitative: Era conforto il suo penar
Aria: Sia guida, sia stella
Recitative: In cosi dir previde
Aria: Brilla protetto

Gregorio Huwet
of Antwerp
Alfonso Ferrabosco
of Bologna
John Dowland
John Dowland
Robert Ballard

TUESDAY, JULY 22 8:30 P.M.

OPERA | SUNSET AUDITORIUM

THE FAIRY QUEEN

HENRY PURCELL (1659-1695)

Adaptation of

Shakespeare's "A Midsummer Night's Dream"

attributed to Elkanah Settle

SANDOR SALGO
Music Director

DOUGLAS RUSSELL
Costume Designer

DON CATE
Stage Designer

LEE FOXEN
Assistant

AL OLINGER
Stage Manager

CHARLES THOMAS
Stage Director

ANGENE FEVES
Choreographer

REGINA CATE
Assistant Costumer

ADDIE BRAMLETT
Assistant

MARY WILSON
Assistant

CAST (in order of appearance)

Puck JON GRAVES
Titania's Attendant SUZANNE BALES
First Fairy SUE HINSHAW
Girl Sprite CAROLE BOGARD
Boy Sprite RICHARD J. CLARK
Oberon, King of the Fairies ARTHUR CONRAD
Titania, Queen of the Fairies GERTRUDE CHAPPELL
Indian Boy ROXANNE MAHROOM
Drunken Poet DOUGLAS LAWRENCE
Second Fairy SUZANNE CLARK
Quince, the Carpenter DON ROSS
Bottom, the Weaver ED SHINBROT
Snug, the Joiner ROGER PARKES
Flute, the Bellows-Mender SCOTT WHEELER
Snout, the Tinker CARL FERREIRA
Starveling, the Tailor DAVID LOOP
Bird LEO GOEKE
Three Birds { EDWARD JAMESON,
RICHARD ROBINSON,
DAVID MURRAY
Night MARILYN POWELL
Mystery CAROLE BURCH
Secrecy JAMES SCHWABACHER
Sleep THOMAS PAUL
Peaseblossom JOANNA SIMON
Moth CAROLE BOGARD
Coridon RICHARD J. CLARK
Mopsa JAMES SCHWABACHER
Spring CAROLE BOGARD
Summer JAMES SCHWABACHER
Autumn LARRY JARVIS
Winter THOMAS PAUL
Hymen GERALD HASTON
Mustardseed MARIE GIBSON
Cobweb CAROLE BURCH
Dancers: PAMELA CRIMIN, JANET DE HAVEN, BONNIE BENT, GENENE ROSEN, GERALD HASTON.
Chorus of Fairies and Sprites: SUE BALES, DIANE CHILDS, SUZANNE CLARK, ANN GREENE, SUE HINSHAW, BONNIE HURWOOD, MARILYN POWELL, LOIS VARGA; ROBERT ARMSTEAD, ALVIN BRIGHTBILL, RICHARD J. CLARK, EDWARD JAMESON, DAVID MURRAY, RICHARD ROBINSON, ROBERT WATERBURY.

ACT I

Overture

Rondeau. Entrance of Puck, Titania's Attendant, Oberon, Titania, Indian Boy
Dialogue: Puck, Titania's Attendant, Oberon, Titania
Dialogue: Titania, First Fairy
Duet (Girl Sprite, Boy Sprite): "Come, let us leave the town"
Scene of the Drunken Poet. Poet, First Fairy, Second Fairy and Chorus: "Fill up the bowl"
Entrance of the Rustics
Dialogue: First meeting of the Rustics
Entrance of Oberon
Dialogue: Oberon, Puck
Entrance of Titania, Titania's Attendant, Indian Boy
Dialogue: Titania, Titania's Attendant

THE MASQUE OF THE BIRDS

Bird: "Come, all ye songsters"
Bird Dance
Trio of Birds: "May the God of wit inspire"
Echo Dance
Chorus: "Now, join your warbling voices"
Chorus: "Sing while we trip it"
Fairies' Dance
Monologue: Titania

THE MASQUE OF NIGHT

Night: "See, even Night"
Mystery: "I am come"
Secrecy: "One charming night"
Sleep and Chorus: "Hush, no more"
Dialogue: Oberon, Puck
Dance of the Followers of Night

INTERMISSION (10 minutes)

ACT II

Entrance of the Rustics
Dialogue: Rehearsal of the Rustics
Dialogue: Titania, Bottom

THE MASQUE OF LOVE

Transformation to the Enchanted Lake
Dance of the Fairies
Peaseblossom and Chorus: "If love's a sweet passion"
Moth: "Ye gentle spirits of the air"
Duet (Coridon, Mopsa): "Now the maids and the men"
Haymaker's Dance
Mopsa and Chorus: "A thousand, thousand ways"

INTERMISSION (10 minutes)

(Continued next page)

Continued from page 23

ACT III

Overture

Dialogue: Oberon, Titania

THE MASQUE OF THE FOUR SEASONS

Entrance of Phoebus

Chorus: "Hail! great parent"

Spring: "Thus the ever grateful spring"

Summer: "Here's the summer"

Autumn: "See my many colour'd fields"

Winter: "Now winter comes slowly"

Chorus: "Hail! great parent"

Dialogue: Oberon, Puck, Titania

Hornpipe

Dialogue: Rustics

Entrance of the Rustics

The Rustics present The Play

Entrance of Puck, Oberon, Titania and retinue

THE MASQUE OF HYMEN

Mustardseed: "Hark! the echoing air"

Mustardseed, Cobweb and Chorus: "Sure the dull God"

Entrance of Hymen

Chorus: "They shall be happy"

Monologue: Puck

Chaconne

NOTES

The most significant development of music in England was accomplished during the period from John Dunstable (1370-1453) to Henry Purcell (1659-1695). From 1400 to 1700 English

composers produced sacred and secular choral music, lute songs, music for solo keyboard instruments and instrumental ensembles, and opera. The opera of 17th-century England was principally spoken drama with "symphonies," songs, choruses and dances. Purcell wrote only one real opera, "Dido and Aeneas," but his skill in providing incidental music for plays places him very close to the operatic mainstream.

The "Fairy Queen" may be described as an entertainment consisting of a series of masques introduced by dialogues. The text, probably written by Elkanah Settle, was freely adapted from Shakespeare's "A Midsummer Night's Dream." In the present performance, which is modeled on the Covent Garden productions of 1946 and 1951, portions of Shakespeare's original text have been interspersed with that which is attributed to Settle. The first production of "The Fairy Queen" took place at the Dorset Garden theater in the spring of 1692. In a revised and expanded version it was performed again in the 1692-1693 season and may have been witnessed by Queen Mary II.

Most of the music of "The Fairy Queen" is found in the masques which follow the dialogues in each of the acts. These masques, which in Purcell's works are often integrated musically, do not require any dramatic association with the preceding text.

In the words of R. E. Moore, "this was never a consideration to the more formalized and ritualistic conventions of the 17th century." In conclusion Moore writes, "It is Purcell's distinction in 'The Fairy Queen' . . . that by sensitivity to the mood of the play he creates music which lifts the whole work from the realm of mediocre farce to that of ethereal enchantment."

LECTURE PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

"THE FAIRY QUEEN"

DR. RAYMOND KENDALL

Lecturer

HISTORICAL INSTRUMENTS PLAYED IN THE CARMEL BACH FESTIVAL

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. The following descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Montevideo) Laukhuff Organ, made in West Germany to specifications drawn by Mr. John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops; 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Joanna de Keyser) Sanctus Seraphin, made in Venice, 1732.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Neupert in Nürnberg, Germany.

Two manuals; two 8', one 4', one lute stop. Property of the Carmel Bach Festival; anonymous donor.

HARPSICHORD (Ralph Linsley) Modern instrument, made by Wittmayer in Gartenburg, Germany.

One manual; one 8', one 4', one lute stop. Property of the Carmel Bach Festival; bequeathed by Mrs. Helen Fuller.

LUTE (Christopher Williams) Modern reproduction, made by Herman Hauser, 1917.

A 13-string instrument.

OBOE d'AMORE (Raymond Dusté) Modern reproduction by Marigaux in France.

A mezzo-soprano instrument with pear-shaped bell.

OBOE d'AMORE (Raymond Dusté) Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

Ordered by Raymond Dusté on the recommendation of Evelyn Barbirolli, who supervised the tuning and key-work.

ORGANO DI LEGNO (Kenneth Ahrens) Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Loaned through the courtesy of Emile Norman and Books Clement.

"Organo di legno" or "Wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4' and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

VIOLA (Walter Trampler) Hieronymous & Antonio Amati, c. 1620.

VIOLA (Pamela Goldsmith) Gasparo da Salo, c. 1580.

VIOLA DA GAMBA (Judith Davidoff) Heinrich Galliziner, 1710.

VIOLIN (Kenneth Goldsmith) André Guarnerius, made in Cremona, Italy, in 1600.

FOUNDERS' MEMORIAL CONCERT | CARMEL MISSION BASILICA

CANTICLES OF THREE CENTURIES HONORING
THE BLESSED VIRGIN MARY

FESTIVAL CHORALE

FESTIVAL ORCHESTRA

A canticle, in the Catholic liturgy, is a lyric passage of the Bible, similar to a psalm, but occurring in some part of the Scripture other than the Psalms of David. Of the major canticles, i.e., those found in the New Testament, the Magnificat of the Blessed Virgin Mary is widely known through its musical settings, which appear in the Liturgy of the Eastern Church and somewhat later in that of the Western Church, where it forms the climax of the office of Vespers. Here the Magnificat is found not only in monophonic plain chant settings, but in polyphonic works of the Renaissance and in lavish vocal instrumental settings of the Baroque.

The Mission concert presents the Magnificat in musical settings of three centuries, the 16th (Taverner), the 17th (Monteverdi), and the 18th (J. S. Bach). The Latin text employed by the three composers, together with its translation, is as follows:

Magnificat anima mea Dominum:
Et exultavit spiritus meus in

Deo salutari meo.

Quia respexit humilitatem
ancillae suae:

Ecce enim ex hoc beatam mei
dicent omnes generationes.

Quia fecit magna qui potens est:
Et sanctum nomen eius.

Et misericordia eius a progenie
in progenies.

Fecit potentiam in brachio suo:
Dispersit superbos mente cordis suo.

Deposuit potentes de sede.

Et exaltavit humiles.

Esurientes implevit bonis:

Et divites dimisit inanes.

Suscepit Israel puerum suum

Recordatus misericordiae suae.

Sicut locutus est ad patres

nostros, Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, et in saecula
saeculorum. Amen.

My soul doth magnify the Lord,
And my spirit hath rejoiced in

God my Saviour.

For he hath regarded the low estate
of his handmaiden: for, behold,
from henceforth all generations
shall call me blessed.

For he that is mighty hath done to
me great things; and holy is his name.

And his mercy is on them that fear
him from generation to generation.

He hath shewed strength with his arm;

he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats,
and exalted them of low degree.

He hath filled the hungry with good things;
and the rich he hath sent empty away.

He hath holpen his servant Israel,
in remembrance of his mercy;

As he spake to our fathers, to

Abraham, and to his seed forever.

Glory be to the Father and to the Son and
to the Holy Spirit.

As it was in the beginning
is now and ever shall be, world without end. Amen.

Magnificat primi toni senis vocibus

John Taverner
(ca. 1495-1545)

Transcribed and edited for practical use by

PAUL HOOREMAN

THOMAS PAUL, Precentor

Solo Sextet: MARILYN POWELL, Soprano
CAROLE BURCH, Mezzo-Soprano
LARRY JARVIS, Tenor
RICHARD ROBINSON, Tenor
DAVID MURRAY, Bass
ROBERT P. BERNARD, Bass

John Taverner, acclaimed as the greatest English composer of the first half of the 16th century, served at Oxford as Master of the Choristers and organist from 1526 to 1530. "It must have been during this period," declares Canon Edmund Fellowes, "... that he wrote all his fine church music, because after this date his religious views, and indeed his whole career, underwent a complete change." The "complete change" cast Taverner in the role of "paid agent of Thomas Cromwell, in the destruction of monastic establishment," after Henry VIII had broken with the Roman Church.

Among Taverner's surviving works, which include masses and motets, are three Magnificats,—for four, five and six voices respectively. The third of these, in the first liturgical mode, has been transcribed by Professor Paul Hooreman of the University of Lausanne from a score published in 1924 in Volume 3 of "Tudor Church Music." Dr. Hooreman has interpolated the odd-numbered verses, traditionally sung as plain chant, and not included in the composer's score. The chanted verses are, in Dr. Hooreman's edition, drawn from the Sarum use, of practice of the Cathedral of Salisbury, and therefore differ from the corresponding chants of the Roman rite. Without changing the content of Taverner's music, Dr. Hooreman has divided the choral forces into three groups—soloists, chorus, and unison chant group—and placed them on three levels in order to obtain maximum effectiveness from the polyphonic texture. The cantus firmus, which occurs in verses 2 and 6 and which is suggested elsewhere, is derived from the unison chant. As Dr. Hooreman has pointed out, the music suggests a style of writing associated with string instruments and requires the same kind of clarity in performance.

Continued on page 27



WEDNESDAY, JULY 23, 10:00 P.M.

CAMEL MISSION BASILICA

Continued from page 25

Magnificat (from Vespri della Beata Vergine, 1610)

Claudio Monteverdi
(1567-1643)

Edited by Walter Goehr

MARIE GIBSON, Soprano
MARY-ESTHER NICOLA, Soprano
LEO GOEKE, Tenor
LARRY JARVIS, Tenor
DOUGLAS LAWRENCE, Bass
THOMAS PAUL, Bass

Monteverdi's Vespers of the Blessed Virgin, published by Ricciardo Amadino in 1610, is a large-scale work following in general the liturgy of the Vesper service on the Feast of the Holy Virgin. In the title appear the words, "da concerto, composta sopra canti fermi," indicating the "stile concertato" employed in the Vespers, with its great diversity of figuration among the "competing" parts. In the Magnificat, which constitutes the concluding section of the Vespers, each of the twelve verses is given individual treatment, intended to convey the particular "affection" of the text.

Monteverdi's exploitation of instrumental timbres is reflected in the variety of instruments specified for the Vespers: 3 cornetti, 2 tromboni, trombone doppio, violini da braccio, viole da braccio, contrabasso da gamba, and of course organ, to which are added, for the Magnificat, fiffare and flauti.

Leo Schrade holds that "in the Vespers Monteverdi has made a bold advance toward a modern style in religious music," . . . "for the first time making a determined effort to modernize sacred music by giving secular and sacred forms the common denominator of a unified style."

Magnificat, BWV 243

J. S. Bach
(1685-1750)

MARIE GIBSON, Soprano
CAROLE BURCH, Mezzo-Soprano
JOANNA SIMON, Alto
EDWARD JAMESON, Tenor
LEO GOEKE, Tenor
RICHARD J. CLARK, Bass
Terzett: LOIS UTTERBACK, MARY-ESTHER
NICOLA, GLENNA DE WEESE
FRANCEA LUNDSTROM,
PAULIE INSLEE, Flute
RAYMOND DUSTE, Oboe d'Amore

In Bach's Magnificat each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement. The Magnificat opens with orchestra and chorus singing loud praises. "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following soprano aria, the word "humilitatem" appears to have set the mood for the tender melody, first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia" calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the text as faithfully as do those already described. The "Gloria Patri," with which Bach concludes his Magnificat, sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work. The present version of the Magnificat was composed in Leipzig in 1723 and was performed on the first feast day of Christmas.

TOWER MUSIC

will be played at Sunset Auditorium one half hour before each concert. Compositions by J. S. Bach, Gabrieli, Josquin des Prés, Obrecht, Pachelbel, Pezel, Reicha and others. BRASS CHOIR: RALPH LaCANN, CHARLES BUBB, JR., Trumpet; MAX MAZENKO ROBERT DICKOW, Horn; JACK BAYES, JEROME JANSEN, Trombone.

The end of each intermission will be announced by the sounding of a trumpet. Please return promptly to your seats.

WEDNESDAY, JULY 23 11:00 A.M.

PIANO RECITAL | PARISH HALL, ALL SAINTS'
ISTVÁN NÁDAS | EPISCOPAL CHURCH

KEYBOARD WORKS OF J. S. BACH (1685-1750)

English Suite No. 2, BWV 807, in A minor
Prelude—Allemande—Courante—Sarabande—
Bourrée I—Bourrée II—Gigue

French Suite No. 5, BWV 816, in G major
Allemande—Courante—Sarabande—Gavotte—
Bourrée—Loure—Gigue

Partita No. 6, BWV 830, in E minor
Toccata—Allemande—Courante—Sarabande—
Tempo di Gavotta—Gigue

Steinway Piano courtesy of Mrs. Milton H. Shutes

WEDNESDAY, JULY 23 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH
MONTEREY

ORGAN WORKS OF JOHANN SEBASTIAN BACH
(1685-1750)

KENNETH AHRENS, Organist

Fantasia on the Chorale, "Come, Holy Ghost, God and Lord!",
BWV 651

Concerto in D Minor (after Vivaldi), BWV 596
Allegro, Grave—Fugue—Largo—Finale

Variations on the Chorale: "Hail to Thee, kind Jesus," BWV 768

Variation 1: Bicinium

Variation 2: Three-part setting

Variation 3: Two-part counterpoint

Variation 4: In three parts, melody in top voice

Variation 5: Four-part setting

Variation 6: Organ Trio, melody in pedal

Variation 7: Three-part setting

Variation 8: In four parts, melody in top voice

Variation 9: Organ Trio, melody in pedal

Variation 10: Chorale Fantasia

Variation 11: Five-part setting

Four Duets from "Clavierübung"—Part III, BWV 802-805

Fugue in E flat major, BWV 552

THURSDAY, JULY 24 11:00 A.M.

RECITAL | PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

JUDITH DAVIDOFF, Viola da Gamba
JAMES SCHWABACHER, Tenor
NORMA LEE MADSEN, MARILYN MYERS,
Violin
TERESSA ADAMS, Cello Continuo
RALPH LINSLEY, Harpsichord and Piano

Sonata for Unaccompanied Viola da Gamba
Georg Philipp Telemann
Andante—Vivace—Recitative: Arioso—Vivace (1681-1767)

Songs for Tenor Antonio Bononcini
(1677-1726)

Datti pur pace

Piu non ti voglio credere (from Mario Fuggitivo)

Vengo a stringerti (from Il Clearco in Nagroponti)

Caldo Sangue Alessandro Scarlatti
(1659-1725)

Se Florindo e fedele (from La Donna ancora e fedele)

Group for Unaccompanied Viola da Gamba

Variations on "Greensleeves"

Touch me lightly

Call George again

The spirit of gamba

Anonymous
Tobias Hume
Anonymous
Tobias Hume

Cantata, "L'impatience" for Tenor and Viola da Gamba
Jean Philippe Rameau
(1683-1764)

Récitatif: Ces lieux brillent déjà

(These surroundings already sparkle)

Air gai: Ce n'est le poids de ma chaîne

(It is not the weight of my chains)

Récitatif: Les oiseaux d'alentour chantent

(The birds all around are singing)

Air tendre: Pourquoi leur envie?

(Why envy them?)

Récitatif: Mais Corine paraît

(But Corine appears)

Air léger: Tu te plais, enfant de Cythère

(You are pleased, child of Cythère)

Songs for Tenor, (with piano accompaniments composed by
Arne Dornumsgaard) Carl Philipp Emanuel Bach
(1714-1788)

Jesus in Gethsamane

Die Güte Gottes

An Dir allein

Preis sei dem Gotte Zebaoth

Steinway Piano courtesy of Mrs. Milton H. Shutes

THURSDAY, JULY 24 3:00 P.M.

LECTURE | PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH

"THE PASSION ACCORDING TO ST. MATTHEW"

DR. ROBERT COMMANDAY
Music Editor, San Francisco Chronicle

THURSDAY, JULY 24 8:30 P.M.

CONCERT SUNSET AUDITORIUM

Brandenburg Concerto No. 3, BWV 1048,
in G major
(Allegro moderato) — Adagio — Allegro

J. S. Bach
(1685-1750)

FESTIVAL ORCHESTRA

The third Brandenburg Concerto is scored for violins, violas, and cellos in threes, with basso continuo. Although Bach does not distinguish between soli and tutti in the listing of the instruments, there are definite "concertino" and "ripieno" passages in the music, and in the present performance the "concertino" passages are assigned to solo strings to assist in clarifying the intent of the composer. There is no slow movement; the opening Allegro moderato is separated from the final Allegro by a Phrygian cadence consisting of two chords. The canonic entries which set the finale in motion continue as a restless chain of 16th notes which are always present in at least one of the parts.

"Wedding" Cantata, "O holder Tag," BWV 210 J. B. Bach

Recitative: O holder Tag, erwünschte Zeit
(O splendid day, O wished-for time)

Aria: Spielet, ihr beseelten Lieder
(Sound forth, ye blessed songs)

Recitative: Doch haltet ein, ihr muntern Saiten
(Then hold back, blithe strings)

Aria: Ruhet hie, matte Töne
(Rest here, languid tones)

Recitative: So glaubt man denn dass die Musik verführe
(So one may believe that music leads astray)

Aria: Schweigt, ihr Flöten
(Be silent, flutes)

Recitative: Was Luft? Was Grab?
(What air? What grave?)

Aria: Grosse Gönner, dein Vergnügen
(Great patron, thy pleasure)

Recitative: Hochteurer Mann
(Dearest husband)

Aria: Seid beglückt
(Be ye blessed)

CAROLE BOGARD, Soprano

LOUISE DI TULLIO, Flute

RAYMOND DUSTÉ, Oboe d'Amore

This wedding cantata, written to the text of an unknown poet, was composed in Leipzig in 1734 or 1735. The musical references in the text indicate that the bride or the groom, or both, may have been musicians. So strong was the association of this cantata with Bach's feeling toward his art that he later used the music for the cantata, "O angenehme Melodei," whose text contains even more direct references to the power of music.

INTERMISSION

Concerto for Piano, K. 453,
in G major

Wolfgang Amadeus Mozart
(1756-1791)

Allegro — Andante — Allegretto

ISTVÁN NADÁS, Piano

From several points of view Mozart's Concerto, K. 453, is unique. Apart from a work written in extreme youth, this is Mozart's only piano concerto in G major. The sunny, good-humored character of the outer movements is entirely in accord with the "affection" suggested by their key. The musicologist Hans-Heinz Draeger has pointed out, however, that Mozart is a cyclic composer, passing effortlessly from one idea to another and this concerto bears that out; it is, as Veinus puts it, "prodigal as only a Mozart concerto can be in variety of melody, mood and workmanship." The deeply passionate quality of the Andante is suggested on the technical level by the manner in which Mozart moves in fifths from C major to the remote G-sharp major and then, by a simple transition, returns to the home key. The G major concerto was written in 1784 for one of Mozart's pupils, Barbara Ployer, and was performed by her at an "academy" (musical program) at the Ployer residence in Döbling. The seven wind instruments for which it is scored, in addition to the strings, play an important part in the orchestral texture.

FRIDAY, JULY 25 11:00 A.M.

CHAMBER MUSIC RECITAL PARISH HALL, ALL SAINTS' EPISCOPAL CHURCH

JOANNA de KEYSER, Cello

RAYMOND DUSTE, Oboe

EDWARD HAUG, Trumpet

JOHN CHATELAIN, Violin

JOEL LISH, Viola

JUDY LEDFORD, Cello

JEAN STEVENS, ELEANOR BIONDI, Oboe

MORGAN GRIFFIN, Bassoon

Quartet in F major for Oboe, Violin, Viola and Cello

Allegro spiritoso—Minuetto—Andante—Allegro Josef Fiala
(1748-1816)

Suite No. 1, in G major, for Unaccompanied Cello J. S. Bach
(1685-1750)

Prélude—Allemande—Courante—Sarabande—
Menuet I—Menuet II—Gigue

Quartet in D major for Oboe, Violin, Viola and Cello

Allegro—Andante amoroso—Poco presto Karl Stamitz
(1745-1801)

Sonata in C major for Trumpet, 3 Oboes, Bassoons and Continuo Tomaso Albinoni
(1671-1750)

FRIDAY, JULY 25 | 8:30 P.M.

CONCERT | SUNSET AUDITORIUM

WORKS OF JOHANN SEBASTIAN AND JOHANN CHRISTOPH BACH

Overture No. 2, BWV 1067, in B minor

J. S. Bach
(1685-1750)

(Repeated from Program of July 18)

"Wedding Cantata, BWV 202, "Weichet nur, betrübte Schatten"

J. S. Bach

Aria: Weichet nur, betrübte Schatten
(Vanish now, ye dismal shadows)

Recitative: Die Welt wird wieder neu
(The world becomes new again)

Aria: Phoebus eilt mit schnellen Pferden
(Phoebus hastens with swift steeds)

Recitative: Drum sucht auch Amor sein Vergnügen
(Therefore Amor also seeks his pleasure)

Aria: Wenn die Frühlingslüfte streichen
(When the spring breezes blow)

Recitative and Arioso: Und dieses ist das Glück
(And this is the happiness)

Aria: Zu freien im Maien
(To be joyful in May)

Recitative: So sei das Band der keuschen Liebe
(So be the bond of pure love)

Gavotte: Sehet in Zufriedenheit
(See in contentment)

CAROLE BOGARD, Soprano

RAYMOND DUSTE, Oboe

KENNETH GOLDSMITH, Violin

Among Bach's several wedding cantatas, "Weichet nur" is undoubtedly the oldest, dating probably from the Cöthen period or from a few years thereafter. As Philipp Spitta justly remarks, "The text is a pleasing poem about spring, which subject naturally leads to the spring of love in two hearts." In nearly all of his vocal works, whether sacred or secular, Bach conveys through music the spirit and often the letter of the words. The accompaniment for the opening aria, for example, is a musical representation of vanishing shadows and the atmosphere of spring breathes through the following movements, the last of which is a charming gavotte.

INTERMISSION

Brandenburg Concerto No. 6, in B flat major
(Repeated from Program of July 18)

J. S. Bach

Cantata, "Es erhub sich ein Streit" Johann Christoph Bach
(1642-1703)

(Repeated from Program of July 18)

FRIDAY, JULY 25 | 3:00 P.M.

ORGAN RECITAL | BETHLEHEM LUTHERAN CHURCH
MONTEREY

ORGAN WORKS BY JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, Organist

MARGOT POWER, Soprano

CORINNE ODEGARD, Violin

FRANCEA LUNDSTROM, Flute

JUDITH ARNDT, Cello Continuo

Prelude and Fugue in C major, BWV 545

Three Chorale Preludes in "Saviour of the Nations, Come,"
BWV 659-661

Canzona in D minor, BWV 588

Chorale Prelude on "Lamb of God, Pure and Holy," BWV 656

Cantata for Soprano, "Deines neuen Bundes Gnade"

Georg Philipp Telemann
(1681-1767)

Aria: Deines neuen Bundes Gnade
(The grace of Thy new covenant)

Recitative: Wer hat den Schaum der wilden Wasserwogen
(Who hath calmed the turbulent waves)

Aria: Ich zweifle nicht
(I do not doubt)

Sacred Song, "Komm, süßer Tod," BWV 478 J. S. Bach

Aria: "Der Reichtums Glanz auf weiter Erden" (from Cantata,
BWV 204)
(The splendor of the kingdom over all the earth)

Pastorale, BWV 590

Fantasia and Fugue in G minor, BWV 542

ACKNOWLEDGMENTS

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation and thanks to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, Civic Arts Center of Walnut Creek, Hollywood Presbyterian Church; to Harry Downie; to Berkeley Gazette, Carmel Pine Cone-Cymbal, L. A. Times, Monterey Peninsula Herald, Oakland Tribune, Palto Alto Times, Sacramento Bee, S.F. Chronicle, S.F. Examiner, San Jose Mercury; to the City of Carmel; to American Guild of Musical Artists, Monterey County Symphony, Musicians' Union of Monterey County; to Carmel Business Association, Carmel Fire Department, Carmel Music Society, Carmel Police Department, Carmel School Board and School of Adult Education, Monterey Peninsula College; to the hotels, motels

and merchants; to the soloists and to the members of the Festival Chorus, Festival Chorale and Festival Orchestra; to the Festival Committee and Stage Crew; to the Staff and Ushers, and to all who have labored to make the Carmel Bach Festival a success.

The Festival expresses its thanks to the following individuals who have generously provided materials, information and services relative to the programs; Alta Austin, Lisa Colby, Kathleen Duffy, Evadne Gay, Dr. Paul Hooreman, Eda Kattenburg; also to Helen Murray for accompanying rehearsals of the Festival Chorale; to Birgitta Wray and Amos de Schultze for coaching in German diction.

SATURDAY, JULY 26 | 11:00 A.M.

RECITAL | **PARISH HALL, ALL SAINTS'
EPISCOPAL CHURCH**

MARIE GIBSON, Soprano
LOUISE DI TULLIO, Flute
TERESSA ADAMS, Cello Continuo
RALPH LINSLEY, Harpsichord

Sonata No. 7, in A minor, for Flute and Figured Bass
G. F. Handel
(1685-1759)
Grave—Allegro—Adagio—Allegro appassionato

Aria for Soprano
Rossignois, amoureux (from Hippolyte et Aricie)
Jean-Philippe Rameau
(1683-1764)

Solo per il Flauto Traverso, in B minor
Frederick II (The Great)
(1712-1786)
Grave—Allegro—Allegretto

Cantata, "Orphée"
Louis-Nicholas Clerembault
(1676-1749)

Recitative: Thus the renowned singer of Thrace
Air: Faithful echoes, cease responding
Recitative: Has there ever been a more unhappy lover
Air da capo: Faithful echoes
Recitative: What use is it to despair?
Air: Go, Orpheus, go
Recitative: The hero arrives
Air: Formidable monarch of these sombre kingdoms
Air: You have been moved by the flame of the gods
Recitative: Pluto is surprised to hear such exquisite harmonies
Air: Sing the resounding victory

SATURDAY, JULY 26 | 8:30 P.M.

CONCERT | **SUNSET AUDITORIUM**

Passacaille (1695) Philippe-François Le Sage de Richée
(Repeated from Program of Saturday evening, July 19)

Concerto for Violin No. 7, G. 46, in B flat major
Giovann Battista Viotti
(1753-1824)
Maestoso—Romanza: Andante—
Rondo: Allegretto

KENNETH GOLDSMITH, Violin

Viotti, who as a child prodigy became the pupil of Gaetano Pugnani in Turin, had a diversified career as court musician, touring concert artist, accompanist to Marie Antoinette, wine merchant, and manager and director of opera in London and Paris. His biographer Remo Giazotto, who has established a chronology of the compositions, places this concerto between January and May of 1783. Giazotto considers that the first twenty concertos of Viotti introduced into the world the complicated and contradictory form and style of the Romantic concerto, in which the composer wrote with the intention of setting forth "the true aspect of his humanity." Viotti exerted great influence on violin playing of the mid-19th century through his pupils Pierre Baillot and Pierre Rode.

Dr. E. Chappell White, in his dissertation on Viotti and his

violin concertos, claims that although "Maestoso" is a familiar designation for the first movements of Viotti's early concertos, none warrants the designation as well as the opening movement of the present work. This concerto is also a "first," Dr. White believes, in the truly symphonic character of its themes. Dr. White calls the second movement Viotti's "last real romance," and draws attention to the simplicity and refinement of the concluding movement, modeled on the "typically French rondeau."

Aria, "Cara sposa" (from Rinaldo) George Frideric Handel
(1685-1759)

Aria, "Che faro senza" Euridice (From Orfeo de Euridice)
Christoph Willibald Gluck
(1714-1787)

JOANNA SIMON, Mezzo-Soprano
(For Notes, see Program for Saturday evening, July 19)

INTERMISSION

Symphony No. 102, in B flat major Joseph Haydn
(1732-1809)

FESTIVAL ORCHESTRA
(Repeated from Program of Saturday evening, July 19)

SUNDAY, JULY 27 | 2:00 P.M.

CONCERT | **SUNSET AUDITORIUM**

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(Repeat of Sunday, July 20, Program)

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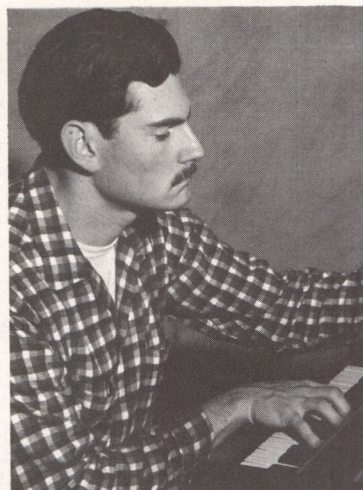
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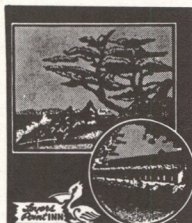
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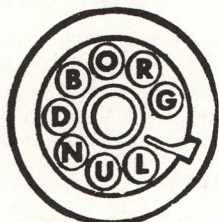
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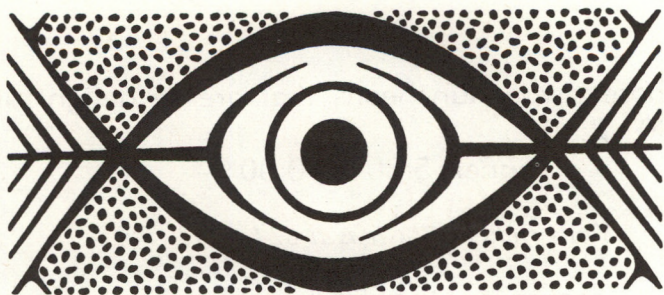


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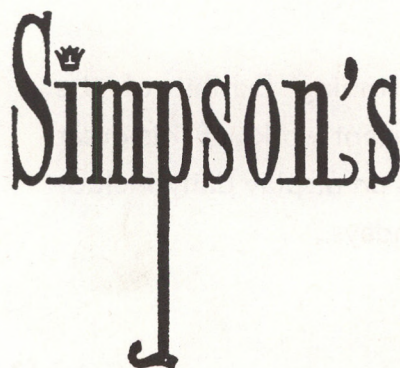
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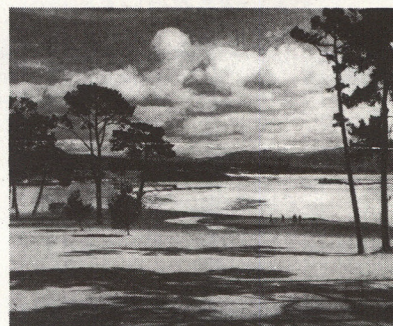
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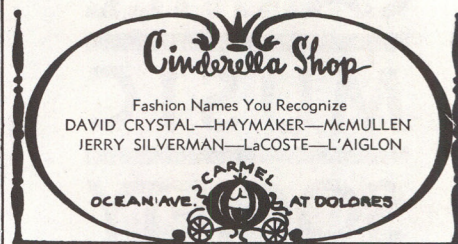
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